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TEMPLE
STYLES*

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INDIAN TEMPLE STYLES

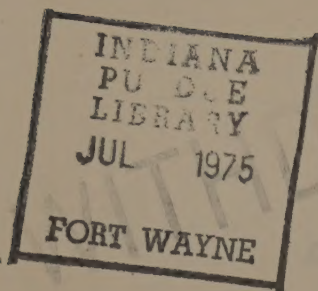
The Personality of Hindu Architecture

by
K. V. Soundara Rajan

With a foreword by
Dr. V. Raghavan



MUNSHIRAM MANOHARLAL, NEW DELHI



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To
MY PRECEPTORS

*“Maṅgalāśāsana-parair madāchārya purogamaih
Sarvaischa Purvairāchāryaih Satkritāyāstu Maṅgalam”*

Foreword

THE INDIAN TEMPLE is the most prominent and enduring of the symbols of Indian culture. From the tourist to the scholar, it provides the visitor a range of interest covering the whole field of Indian art, thought and faith ; in its static aspects, the imposing architecture and magnificent sculpture and in its active aspects, the rituals of worship, the esoteric *mantra* and *tantra*, the religious and spiritual symbolism and the *sadhanas* through diverse arts for approach to and rapport with the Deity. Naturally the Indian temples have inspired the production of the largest and most sumptuously illustrated publications, from picture guide books to academic dissertations on the structure and styles of architecture.

Sometime back, when I was a member of the Central Advisory Board of Archaeology of the Ministry of Education, it was resolved to organise on a country-wide scale a project to survey the architectural aspect of the Indian temples, so that our understanding and appreciation of the temples might have a solid basis on systematically collected data and their scientific study. Several members of the Archaeological Survey of India have done excellent work under this project.

The Indian temple is the product of Indian religion and philosophy and its physical structure or *sarīra* and its inner life and being, its heart and soul, the *ātman*, are based on the Sanskrit writings belonging to the two disciplines, the *Silpa Śāstra* and the *Āgama (Tantra)*. Taking the structural side alone, from the foundation to the finial, the style and shape of every part, large or small, has a textual line on it, a name and definition. As the author of the present study says (p. 10) "It may be legitimately maintained that Indian structural architecture and its literary documentation in the form of ritual, *silpa* texts have been the product of the genius of Hindu craftsmen; their patrons, the pontiffs and the pious devotees. . .". While modern writing on the beauty of the Indian Temples from the purely aesthetic point of view, couched in terms of comparative art-criticism, have their own values and appeal, a treatment of the subject from the text-technical side has its own importance. It is a new dimension to research on Temple architecture and necessary line of work.

The author, Shri K.V. Soundara Rajan, who has had a firm grounding in Sanskrit and has been for long a member of the Archaeological Survey of India and of their Temple Survey Project, has given us in these pages such a textually co-ordinated study of the Indian temples, in their different forms and styles and their affiliations with the different regions and ruling dynasties under whose patronage they were built.

Chapter three—The Textual Matrix—is the most important part of this monograph. The table there (pp. 17-20) of the diagnostic elements and their comparative

character in the two styles, the Southern and the Northern, gives at a glance what constitutes the crux of the matter. The author rightly focusses attention on the temples of the Deccan as providing the transition or blend between the Northern and the Southern styles.

The account may appear to be full of Sanskrit technical terms, but the glossary at the end will remove the difficulty caused by them. The Data-Catalogue of Regional Models in Appendix VII (x) which condenses in proforma the salient features of several temples is very useful for ready reference.

I am glad to respond to the author's request to contribute a Foreword to this study. I congratulate him on the work and hope he will produce more studies of this kind on the architecture of Indian temples, of which several aspects still remain to be expounded in this manner co-ordinated with indigenous texts and tradition.

DR. V. RAGHAVAN

(*Kavi-Kokila, Sarva-kala-Kalapa*)

Padma Bhushan etc.

Madras,

11 December, 1971

Preface

THE STUDY OF Indian architecture has, in recent decades, received considerable impetus, thanks largely to an enlightened and close interest evinced in its history and growth by many Western scholars. At the same time, it could be freely stated that Indian temple architecture on the Hindu (and, of course, Jain) side is primarily religious, with its continued inspiration and sustenance by the religious *ethos* of the communities. This requires, thus, a sympathetic and intensive familiarity with the formulations of the canonical texts and the ritual requirements. Fortunately, we had also been witnessing brilliant researchers in this direction also, to quote but one example of Dr. Stella Kramrisch.

The academic researches in Hindu architecture from the time of Fergusson, a century ago, through Percy Brown, to the recent past, had not been able to give the studies an authentic nomenclature, regional bias, and functional analysis. The time has come for the Indian and Western scholars to rectify this deficiency, and to integrate the historical, religious, cultural and structural facets of Hindu architecture, and to visualize its total personality. The author is under no illusions that he has made any adequate contributions to this laudable objective. But he would rest on the legitimate hope that his book would stimulate meaningful approach to Hindu architecture, imbibing and applying the vast *Silpa* and *Stapatya* lore available in India, so that a bridge may be built between the clergy and the common man, in the appreciation of our monumental and profound heritage.

The author has not developed any new thesis in this study of structural temple styles but has only taken the help of traditional texts and usages. It would seem imperative to invest the visual distinctions of the architectural formulations, with a conventional basis in texts and in regional usages. For, temple building was, first and last, a religious exercise and not a merely artistic or secular experimentation in pattern. Thus, one is called upon to substantiate, for instance, the prevailing differences in the adoption of *sikhara* shapes, or of the *linga* unit in the sanctum, or the inclusion or deletion of certain parts in the lay-out. In actuality, if no functional or traditional zonation or diversity of preference is examined or identified, a superficial recourse to textual terms would turn out to be of questionable utility. The author is full of hope that the increasing band of scholars, Western and Indian, with a commitment to examine Indian temple architecture in terms of its own religious moorings, urges and conventions, would eventually discover how rewarding such an undertaking becomes.

Purely historical-cultural studies of temples could afford to emphasise inscriptional

evidence in temple building, and give cursory attention to architectural formulations. Temple styles in India, it should be noted, do not have any strictly evolutionary character, but serve the ends of live religions. Thus mere dynastic or chronological division of temples is not fully satisfactory nor often successful. The author has persevered to take a middle path in this regard, and would crave the indulgence of scholars for any of the short-comings in the study. There is however, no likelihood of unanimity in the conclusions of aesthetic and stylistic studies. The author's task had been mainly to present the essential Indianness of the temple architectural formulations, and to underscore its regional *milieu*.

In his task, the author had been inspired and encouraged by many notable savants, among whom he would gratefully mention late Dr. V.S. Agarwala, Dr. Moti Chandra, and Prof. K.A. Nilakanta Sastri. He is only too aware of his own limitations, but presents his book as an ardent exposition of the many-splendoured character of temple architecture in India. He is obliged to the many friends and associates who have helped in moulding his outlook and assisting his enquiries. He is beholden to the Director General of Archaeology for his kind permission for the publication. The photographic illustrations are by the kind courtesy of Archaeological Survey of India.

The author is grateful to Dr. V. Raghavan for his ready consent to write a Foreword to this book. His intellectual and academic stature renders his blessings for this book an eventful augury.

He is thankful to Messrs Munshiram Manoharlal for their excellent get-up of the book and their lively interest in its early publication.

He is happy also to acknowledge the stimulating encouragement he always received from his wife, Kumuda, in these studies.

Madras
18 April, 1971

K.V. SOUNDARA RAJAN

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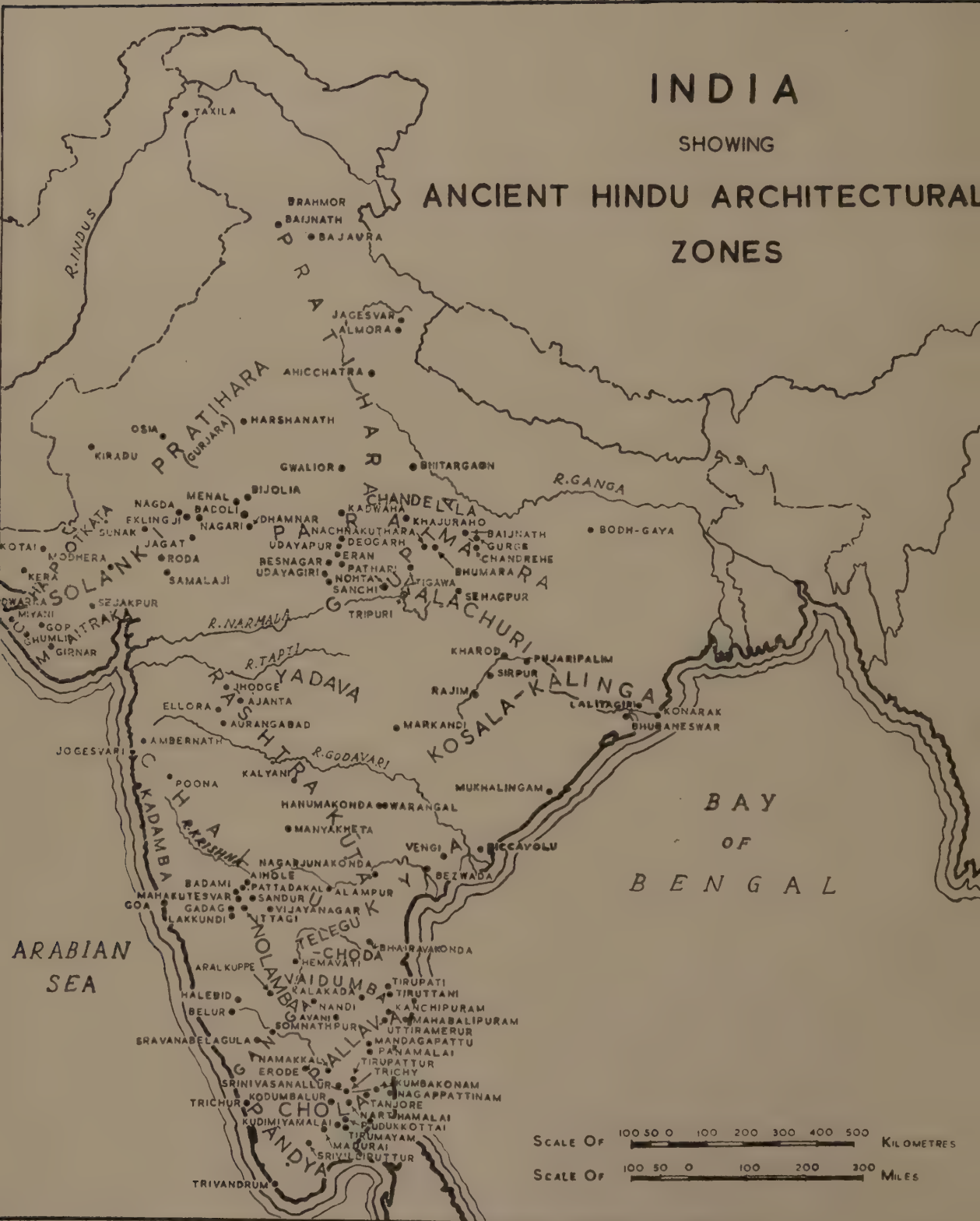
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INDIA

SHOWING

ANCIENT HINDU ARCHITECTURAL ZONES



SCALE OF 100 50 0 100 200 300 400 500 KILOMETRES

SCALE OF 100 50 0 100 200 300 MILES

I

Introductory

(a) *Perspectives*

ARCHITECTURAL FORMULATIONS in early India were squarely affiliated to the trabeate 'order' using the scheme of pillars and lintels for the rise of the structure. The earliest architectural remains of classical Europe and Pre-Christian West Asia and Egypt as well had their massive compositions executed in the trabeate order, and in most such cases, this development has been a direct transition from the earlier rock-hewn-medium. It thus involved almost a stylistic predestination in the process. Visible stability was accepted only in a massive arrangement of pillars and pilasters, on the one hand, and equally heavy cross beams and lintels on the other, all of them well knit by iron clamps, dowels etc., in addition to mortar. In this respect Indian architecture, however, completely eschewed the use of iron clamps or mortar until mediaeval times and is invariably in dry-bond throughout, employing tenon-and-mortice principle in cut stone itself, wherever joints are called for. The Doric and Ionic orders of classical West and the corresponding early Indian structural models aimed also at an equitable distribution of the stresses and strains caused by the superincumbent load, by a system of rafter framework within the cornices and above the abacus and lintel, and by architrave and clerestory scheme.

All the same, in India, a brick and stucco tradition intervened in some of the ancient centres of architecture before the advent of the structural stone architecture. Of course, this is often a direct sequel to the nature of the geography of the region, the lack of suitable structural material other than bricks being a potent factor. But even in the regions otherwise endowed by nature with a copious supply of building materials of a durable kind, as in the Deccan (upper and lower), the long vogue of of Buddhist *stupas*, *chaityas* and *viharas* which had almost always been in brick had produced a kind of preferred usage for the material and techniques antecedant to this. Indeed it may be convincingly shown that ground plans involving curvatures were achieved with facility either in the brick medium due to its plasticity, or in rock-hewn medium, where excavation of the mass to any required interior shape does not involve functional factors. It cannot be gainsaid, however, that the architect, while

executing voids with curved elevational profile whether in brick and mortar or in rock-cut art was drawing his empirical parallel from a basic wood-bamboo tradition. This, by its very versatility for structural framework, surpassed all known media, and at the same time, by its transitory nature introduced a degree of innovation of patterns. It has often been shown that most of the traditional Indian temple models could be derived directly from the wood and bamboo architectural phraseology, although this would hardly be valid for the mediaeval period. Thus, the *nasika* or the chaitya dormer, the apse or the ribbed vault, and the gable with an intermittent use of quadrantal roofing, would all essentially stem from the fundamental wood and bamboo techniques.

The mediaeval European architecture from the times of Constantine (288-337 A.D.) reveals a partiality for the apsidal design with high vaults. In India, the apsidal design, it may be said, was given early currency, by its employment in Buddhist structures, both rock-cut as well as brick-built (with stone veneering also). All the same, we may note that the most early forms in India, as expressed both in rock-cut as well as in wooden media, are the circular and the elliptical forms, apart from the squares and rectangles. The elliptical form has been noticed in the most ancient rock-cut caves in Barabar hills and the early brick structures excavated at Rajgir (Bihar) or in the wooden framework as evidently employed either at ancient Vidisha (Madhya Pradesh) or at Nagari (Rajasthan), and it has always been transversely laid in respect of its entrance door frame. All these range from 4th century B.C. to 1st century B.C. At a much later period (5th century A.D.) when the temples of Bhitargaon (U.P.) were constructed in brick, the principles of arch openings were freely employed in the brick medium, perhaps as the vertical application of the apse. But the principle of the springing of the arch, the radiating arch components (*voussoires*) and the trapezoidal keystone which wedges the *voussoires* in position had not been employed at all in the Hindu structures. Arched niches, where found, were only on the wall faces and were never fully open across, receiving load like true arches, and only the astylar corbelled medium is used even in *sikhara* shells. The brick tradition, had it continued to flourish after the sixth century A.D. in competition with the stone medium which had effectively ousted it by this time, might have produced the arches, vaults and domes in good time, with the advent of good lime mortar, on the analogy of the early Islamic architecture. But the craze for massiveness and strength in temple construction, and the stone blocks having been cut to almost fine dry bond in massive coursed masonry, had stifled the development of brick and mortar medium after the end of the Buddhist structural activities around the 3rd-4th century A.D. Stucco work for figure sculpture and ornamental designs, however, had continued to be in vogue down to the mediaeval *gopurams* of spectacular character.

Another factor that detracted from a rational astylar span development in Hindu architecture was that of the emphasis on carvings or surface ornamentation than on a progressive synthesis of architectural modulations. Indeed, sculpture was at the very base of the Indian artist's endeavour and he considered even architecture as essentially

a sculptured mass. The erections of such stupendous monolithic compositions as the Kailasa temple, Ellora and the 'Rathas' at Mahabalipuram are cases in point. Thus massiveness in mould, and exuberance of surface embellishments, displaying a plethora of art motifs drawn from the faunal and floral world around, were the main elements of the early Indian architect. It is to be said to the credit of the Indian sculptor that he never attempted to improve on nature by sophisticated art motifs and stilted idioms, but freely and faithfully translated into stone, nature's bounty (not excluding its delicate vivacity). On the human plane he fell to idealising both human anatomy and idiosyncracies, and was never caught in unseemly caricature or vulgar distortion. It would not mean that he was not capable of realism, but he always aimed to keep before him a lofty ideal in aesthetics and was not prone to succumb to mundane perversities, while creating the temple of God where the best effort was deemed only good enough.

The architectural mould of the Indian temple was perhaps not far too varied from the basic components of the Western, in the delineation of the plinth, body and roof. The classical Hellenic temple had, of course, reached the Gandhara region in the early second century B.C., in the temple at Jandial (Taxila) which follows the *distyle in-antis* type, adapted of course to the local demand. Of not more than about 160' x 80' its lay-out comprises a vestibule, a porch (*pronaos*), a sanctuary (*naos*) and a back porch (*episthodomos*) surrounded by a peristylar circuit, as in a *sandhara prasada*. In the Taxila example, unlike the classic prototype, there was a solid space between the sanctum and the back porch which obviously carried the heavy superstructure about 40' high. This is the nearest approach to a traditional Hindu temple in its ground plan and superstructure though not in formal detail, notwithstanding the fact that undoubtedly in the Jandial temple, the design and execution of the portico had been under obligations to Greek masons, particularly in its pillar schemes. The concepts of the lay-out and exterior in the abstract could have hardly failed to attract wider attention when the early Brahmanical temples in brick were to be raised later. This is remarkably well borne out, again, by the degree of synthesis of oriental and classic motifs, as in the Mschatta frieze (now in Berlin museum) from Syria, datable to c.600 A.D. Here we have indeed the typical mould showing the *jagati*, *padma*, *vritta kumuda*, narrow *kantha* and *kapota* respectively, on Indian analogy, although the fine filigree-like surface ornamentation of these mouldings and the upper part of the frieze do not obtain in early Indian temples, but becomes the chief obsession of the mediaeval Indo-Islamic builder in India.

It is a significant feature of Hindu architecture and art, that though it is steeped in philosophical symbolism, it is primarily extrovert and inclusive, while the west though revelling in secular sculptures and themes and realistic figure-modelling as its very *credo*, becomes non-representational and exclusive in its structural idioms. Secularism in form or figure is a rarity in Hindu architecture. It is because of these contrastive tendencies crystallised by the European or West Asian Church or mosque and the Hindu temple that a pointed focussing of attention towards the God-head immanent

in the cella becomes the prime role of all the architectural lay-out and sculptural garb in the case of the latter, while no such aim is even implied in the two former. The emphasis, rather on the Son of God than God Himself in the Church, and the temporal diffuseness of the *Quibla* or the religious orientation in the mosque, tend thus to be quasi-secular and mundane. Vested, the other hand, with the unique element of immediate dedication to the universal principle in a most persuasive and syncretic iconic form, the Hindu temple represents, amidst its myriad variety in structural and ornamental formulation all over India, a basic unity of thought, planning and execution and was lifted up to a special plane of sanctity by the ancient Hindus.

To the western student of architecture, the interest in the ancient Indian temple especially, is virtually restricted to their characteristic exterior ornamentation and the sculptural wealth. While, no doubt, shapes of the Hindu temples in different regions of India would attract them as their stylistic characteristics, functional architectural devices, as known in the classical and Hellenistic monuments of the west, are not too seriously involved in the Indian counterparts. This would certainly not minimise the prodigious labour and not a little talent that has gone into the making of the different constituent parts of the temple, a lack of the basic factors involved in the consideration of which would have brought down the monument sooner or later, sooner perhaps than later. Factors of basic functional or engineering principles did, to some extent, enter the process of building a temple. But it cannot also be gainsaid that the principles involved did *not* vary into distinctive and evolving categories, each a finite mode of functional expression by itself, different in its structure from the earlier ones. The pillar-lintel-corbel scheme was truly at the root of all Hindu temples and other principles like cantilever or dome construction were really of a rudimentary type and did not introduce any original application of their role. For instance, the fixture of the major cornice or *chajja* (*chadya* of *silpa* texts) under the entablatures involved apparently the cantilever principle, but the dimensions of the overload, and the projection of the cornice strut itself, are not technically comparable and were thus minimal in their applied characteristics. The arrangement of the ceiling was deliberately confined either to the overlapping and alternately diagonal and square courses to close the sky view, or by annular courses, seated one above the other in receding diameters with a pendentive truly sealing the topmost aperture. Neither the true squinch nor the quoins or vaults or radial limbs of domes and arches have been attempted.

It might be needless to presume an ignorance of these. In Hindu India, conformity to traditions and orthodox adherence to precedents is essentially a matter of consciously cultivated discipline. Thus, the Indian mind, before the advent of Islamic architectonics and even after that, refused to take to the perilous road of purposeless experimentations in mere structural diversity. It considered that the external garb truly and evidently suppressed the basic structural applications of original character and thus would not make such experimentations worthwhile. Further, the external elevation mattered much more in Indian architecture than the internal, in order to

express the regional *metier* and mode, and nothing was done to vitiate it. The interior appearance, on the other hand, was looked upon as truly a matter of expediency, and its aesthetics was to be derived mostly from its surface ornamentation and sculptural profusion on pillars, friezes, ceilings etc. The interior of any temple in India produces an element of simplicity or at least of patternisation and conformity, and is, primarily speaking, skeletal or empirical in its structures. It does not seek to introduce sophisticated devices to camouflage the structural formulae, nor any interior designing which would divest it of its heavy and conventional construction, except in the 'northern' sabhamandapas of mediaeval times. It is this deliberate rejection of innovations in constructional patterns that distinguishes the oriental from the western classical and post-classical monuments. The structure as a symbol of the philosophic formula of the prevailing religion, was more preferred, than the structure as the fundamental indicator of the evolution of architectometry, internally as well as externally.

Thus the Indian temple might not appeal to that student of western architecture, who expects to find challenging applications of constructional problems, but only to that fervid connoisseur of its dimensional clarity, its symbolic form and its aesthetic rhythm. Of course, monumentalism and gigantism always appealed to the Indian architect as well as patron, and the magnitude of physical proportions, or the stature of the pile had a direct relationship with the temporal aims, architectural ambitions and the religious devotion of the pious founder.

Even so, we note that simple and elementary principles for eliminating stress and strain have been favoured in Hindu temples, and harmonisation of the overload was the constant aim too. The method of interlocking all the parts, vertical as well as horizontal, and the persistent application of the tenon and mortice joinery devices, and the supplying of massive walls or cellular basal or peripheral supports prove this manifest urge. The main outlook of the Indian architect was, nonetheless, to use the temple form and structure as a convenient frame on which to display his religion and spirituality.

(b) *The Indian Setting*

Indian Architecture, on the Hindu side, is formal, monumental and canonical. It was the direct outcome of the growth of personal and social religion and is indeed part of a unique system wherein, personal religion did not come in the way of congregational form. Since its main motivation is based upon the beneficent character of the temple for the whole village or town or region, it was the common pool of the goodwill, genius and economic resources of the entire community or citizenry. Notwithstanding the fourfold stratification of society, it received the unstinted patronage of the Kshtriya kings, the unbounded financial assistance of the tradesmen, and the unqualified support and manual cooperation of the lesser folk. It was certainly not to be considered as a mere social coordination. It was the coalescence of a common and deeply religious urge to render unto God, the things that are God's, and to consider it as the most essential part of the civic well-being. The initiative in

constructing temples and fittingly endowing them was not a command-performance at the behest of the political suzerain nor was the dedication to God and to the pious Acharyas and monks the acts of mere conservatism. Temple construction with its attendant services, in the ultimate analysis, was, indeed, the test by which the nobility of the more influential members of society was judged, and the spontaneity of the less influential, vindicated.

Having been the indicator of the stamina and stature of society as a whole, it was no wonder that the proportions of temple construction were not rigidly controlled. Indeed we do have small, medium, as well as large temples, all over the country, but the intention is manifest that the larger the temple, the greater is the social security. The temple being the temporal as well as the spiritual sanctuary, where the college, the hospital, the bank, and the magistracy operated, with the deliberate and cooperative sanction of the leaders of the community, its bulk grew phenomenally in the mediaeval times, and this was often responsible for the incomplete state of a few such ambitious undertakings. Monumental architecture becomes the norm by 1000 A.D. and all over the country, it became a vogue to erect a vast complex of structural edifices around the main temple and to provide for a balanced and lucrative livelihood for scores of different kinds of artisans and non-specialist workers. Above all, the historiographic trend found ample scope on the spacious walls of the temples and we have more or less archivistic temples, bearing on their walls, a lively narration of the vicissitudes of the kingdom and its patrons under whose aegis the temples thrived. Monumental architecture could never be haphazard, disparate, uncoordinated and diffuse. It must have a central purpose, a unified plan and comprehensive programme. This was the look-out, alike of the priestly as of the trading class, and they carried out this responsibility with more than moderate competence and success. Dozens of *Silpa* and *Vastu* texts were compiled in order to bring into a well-ordered lay-out, the many philosophic, iconographic and conceptual forms of divine worship, resulting in a standardization of ritual conduct which, though it tended sometimes to cling to form, eschewing spirit, was certainly not immature, communal or perverse. Notwithstanding the sectarian bias in the auxiliary growth of temple structure and its administrative institutions, it was ever catering to the concensus of the society, in the aggregate, and was not working at cross-purposes with it. Beauty, utility and a central and directive communal cohesion were, further, at the very root of such efforts.

Again, of all the world religions, it is Hinduism alone that had systematised ritual conduct in a highly specialised manner, thereby instilling a social purpose to the efforts. The *Silpa* texts consider the physical, geographical, geological and even pedological and astronomical aspects of the effort, and everything is reduced to formulae in black and white, in a way that should prove easy to the pious entrepreneurs. Indeed, the methodology of temple construction, its rites and ceremonies and its sociological and religious rewards, are all so persuasively documented in these texts, that a degree of unquestioning submission to the rules set out in the texts became customary, in later times. The texts being essentially compilations of the

modes of temple craft, structure and ritual, and being in the form of Agamas, as different from Nigamas, laid out comprehensive formulae for the proportionate measurements of the constituent limbs and lineaments of the temple models, and tended to cover all the variants and atypical types. Notwithstanding the repetitive character of some of the later texts in respect of data which have already been well adumbrated earlier, we note that each Agama text has almost a fresh format and approach to the attendant elements of temple activities. Further, repetition of well-worn traditions and usages in them constitutes a kind of internal evidence for their relative age which has often proved useful.

The nomenclatural aspect of the Agamic manuals is the most valuable bequeathal to a study of Hindu architecture. They provide us with a most authentic series of terminology for almost all the parts of a temple unit, medium or large, and become highly technical aids to a correct and precise description of extant temples. Indeed, they retrieve us most admirably from the quagmire of hybrid, Indo-Anglian terms of doubtful validity, often vitiating studies in Indian architecture, and make for a highly specialised and scientific treatment of the subject. A universalisation of their adoption would be the most salutary development that could overtake Indian architectural treatment. To quote an example, we are informed in more than one text that the words *chitra*, *chitrardha* and *chitrabhasa* stand for sculpture in the round, relief sculpture and painting respectively. But we still have many publications, both amateur and learned, which do not discriminate between the correct connotations of the above words, but prefer to use *chitra* in the sense of painting alone. Of course, *chitra* originally indicated any engraving and the classical literature has references to *chitraphalakas* used by heroines. But, in early architecture from the post-classical and pre-mediaeval times, *chitra* is invariably used in the sense of sculpture or carving. For wall panels we have the term *bhitti-chitra* and a type of *torana* which is free standing is also called *chitra-torana*, as different from a *bhitti-torana*, or *patra-torana*. Thus a precision in usage has been maintained in these texts. This precision is, indeed, nowhere better realised than in the word '*sikhara*' which is such an important and basic term in architecture, and which fundamentally differs in its import, as between 'northern' and 'southern' usage. While the 'southern' temple has *sikharā* signifying only the topmost major element below the *stupi*, in a northern style temple, the whole superstructure above the cornice of the ground floor, is to be designated the *sikhara* excluding the capping *amalaka sila*. This difference which is well maintained in texts, is the source of much confusion in most of the writings on architecture, where they are promiscuously employed in untenable contexts. It is hoped that the brief glossary of the more frequently used technical terms occurring in Agamic texts appended to this book, would be found useful and would stimulate a wider currency for their correct import.

II

Early Efforts

(a) *Rock-Cut Techniques vs. Full And Finite Structural Forms*

AN INTERESTING FEATURE of the evolution of rock-cut art in India is the almost parallel growth of its idioms in widely separated areas, brought together mainly by political clashes and conquests. The Hindu rock-cut art of the Deccan after the Hinayana and Mahayana phases, still continued to be mainly in the form of rock excavations with very little exterior elevation and of dominantly cavernous, and ornate interior. The Chalukyans, both Western and Eastern, their early contemporaries on the coastal Konkan, namely the Bhojas and the Kadambas, and the Pallavas, Pandyas and Cheras of the south had all adopted only this vogue of rock-cut *mandapas* with an interior cella. Notwithstanding their considerably diverse ground plans and iconographic individuality, the basic pattern was more or less common. It was certainly redounding to the credit of the Pallavas that they initiated the rock-excavations invariably on hard rocks like granite, and were well followed in this by the Pandyas and Cheras also. Chalukyas, Bhojas, Kadambas, Rashtrakutas all chose the Deccan trap or the sandstone ridges inevitably, or even laterite crags. It was the Pallavas again, who first initiated free-standing monoliths, again in hard rock, and were succeeded in this trend by the Rashtrakutas in the Deccan and the Pandyas in the deep south and sporadically in Rajasthan, Malwa, Bihar and sub-mountane Himalayas also, as at Dhamner, Gwalior, Coglong and Masrur respectively. The considerably large time-interval separating the earliest Brahmanical rock-cut cave temples from the latest in the same type, in any region, often more than two centuries in duration, as against the very short-lived vogue of the monoliths, in all the cases for not more than one generation, shows how the imitation of Buddhist rock-cut art for Brahmanical temples was essentially a period of constructional stagnation and lack of innovation. The short-lived 'free standing monolith' phase was a stage of cultural exuberance, and the very effort itself was a direct index of political supremacy of the given power in the respective area. It was thus destined to give place to a normalcy in temple architectural techniques, namely, structural styles in stone. This, albeit in brick medium, had prevailed already from

the early era of Buddhist creed domination, and also in the early classical Brahmanical art endeavours, alike in Central India and Rajasthan as in lower Deccan, the examples of which are Bhitargaon, Nagari, Nagarjunakonda etc. It is, however, patent that most of the early creations alike in brick as in monolithic media, could not visualise any elevational, superstructural components and were, doubtless, flat roofed. This explains why the scores of rock-cut *mandapas* do not show any element worthwhile, of the entablatures and spires, although they certainly utilise the *salas*, *kutas* and *amalakas*, as mainly a coping either over the parapets or directly over the shrine cells. Either way, this was a far cry from the full unit of a structural Hindu temple which perhaps does not appear anywhere in India before 550 A. D. The earliest perhaps is that of Bhitargaon and notwithstanding the brick and stucco medium was the most outstanding example of a full temple showing a soaring profile from the plinth to spire. It is, however, pertinent here to note that apsidal temple (with a *gajaprishtha* superstructural rear and a chaitya-like dormer or *mukhapatti*) was fairly ubiquitous in wood or bamboo or brick media from as early as first-second centuries B.C. to the fifth century A.D., and was the only full unit that was pre-Brahmanical in form and filiation. There were, of course, already in mid-second century B.C. the elliptical temples from Bhilsa (Kham Baba's temple in front of Heliodorus's *Garuda dhvaja*) and the *Narayana vatika* (in the Hathibada enclosure at Nagari) but it is most probable that these entirely timber-made temples (probably with tile roof) were perhaps not germane to the apsidal Buddhist chaityas which grew up in a different context even by that time. It is the persistent apsidal form which is essentially and almost invariably single storeyed that, along with circular forms, was presumably designated as the '*vesara*' style, since only by such a presumption can we account for the considerable bulk of such temples in fairly early context, receiving documentation in the Silpa texts. More will be said of *Vesara*, in the context of *Nagara* and *Dravida* in a later section.

It is worthy of note, in this connection, that the Buddhist rock-cut art of the Mahayana period fundamentally differed from the Brahmanical cave art in some formal features, persistently observable. Even considering the fact that they show an evolution from first century B.C. to sixth century A.D. as in Western India (which is essentially pre-Brahmanical—classical), still we may note the studied elimination of certain features in structural profiles that indicate an architectural bias.

The pillars do not show a single unified 'order' or pattern but are considerably diverse and carry fluted, plain square, as well as circular forms of shafts. *Malasthana*, *kalasa*, and *kumbha* are there, but no *tadi*. *Palma* and *phalaka* though there, do not show the *virakanda*, or the corbels; in any of the porches or door frames or pilasters, a large *kalasa* or *purna ghata* is sometimes to be seen at the very base of the pillar. Where façades show massive pillars with heavy corbels, these are either of a simple heavy doucane curve, a simplified *taranga*, or wavy corbel, often without a median band, or with a concave upper bevel left plain. It does not show the typical Chalukyan *taranga* (double volute) corbel with an ornate median band. It

does not even show the forms that would have apparently been prevalent already at Badami and Aiholi. There is no inclination to show the plinth mouldings in structural profile. Only a simple *vedi* is often shown, with bold pilaster recesses. Vedic railings are, however, shown in weak relief in upper storey demarcations. Only in one case (as in Cave No. 23 of Ajanta), there is a *gana* frieze, noteworthy of the trends common elsewhere. The door frames stop with the overdoors and do not invariably show the entablatures or the *uttaranga*. The topmost lintel course is often of lion heads or *bharaputrakas*. Where the *uttaranga* is shown, it is mainly of a series of *nasikas* over the *kapota*, or a *hara* of very closely set *sala* units, not relieved by *nasikas* or *kutas*. They never show a *kuta sikhara* thus forming a full chaste *nagara alpa vimana* unit. Excepting for the front-facing lion heads sometimes, there is no ritual preference for the base of the jambs. There is no *Ganga-Yamuna* composition, but *vrikshikas* are shown on the *phalaka* on either side of the door and are perhaps elsewhere paralleled by the *Ganga-Yamuna* in identical places, as in the Udayagiri caves, near *Bhilsa*. *Makara toranas* are seen but the *makaras* have well raised heads and very short bodies. The *kapota* in some cases is of the quadrantal type in double, superposed units. Brackets are found on the door frames as well as on the facade pillars and in the interior pillars, and these are mostly *vrikshikas*, or caryatids, or *mithuna* couple variously. Windows are mostly plain rectangular frames. Side entrances in addition to the main, and with windows in between, are common. Most often the raftered character of the ceiling is not shown. The relatively earlier caves show sometimes heavy cross beams and rafter frames. Strings of diminutive *mithunas* on the door-*sakhas* are quite common. Inner pillars show only *phalaka* over *kumbha* with an intervening corded course, but no *padma*. Intersecting corbel forms are only rarely shown, and when shown have mostly three arms only, the outer arm not being present. Cross beams run only transversely in the main halls beyond the *ardhamandapa*. *Lalata-bimba* as a garland bearing *Yaksha* is common. *Nagas* mostly serve as door keepers.

All these clearly tend to show that the structure itself was built, in the originals—of which the caves are models—in very light and pliable materials and do not suggest a heavy superstructural burden calling for a well laid *adhishtana* or plinth, a well-set wall course, and architrave and roof-unit. Apparently most of the structures were of flat roof and thus were essentially a lineal continuation of the building tradition started in the early historical times, a break from which for a varied pattern of superstructural storeys was to evolve only from the end of the fifth century A.D. and only in Brahmanical temples. Thus in effect it may be legitimately maintained that Indian structural architecture and its literary documentation in the form of ritual *silpa* texts, has been entirely the product of the genius of the Hindu craftsmen, their patrons and the pontiffs and the pious devotees, and to that extent we may hold that Brahmanical architecture is almost equivalent to Indian architecture, both technically as well as chronologically.

(b) Factors of Stylistic Growth

Indian architecture has essentially been the bye-product of the intense religious fervour of the monarchs who were ruling the country. It did not matter whether the dominant religion at any given time was Brahmanical Hinduism or Jainism. Direct association of royalty with temple building has been a persistent phenomenon in early India and such indeed had been the zeal of the royal patrons that they verily established vogues in regional sub-styles by the distinctive craftsmanship of the *Shilapatis* of each zone. These regional styles have come to carry dynastic appellations from the comprehensive groups of temple structures initiated and nurtured by the direct association of any single ruling dynasty. We have thus the Pallava, Chola, Pandya, Hoysala, Chalukya, Gupta, Maitraka, Pratihara, Paramara, Kalachuri etc. It would be facile to tag a particular dynastic label to a given temple, often on the slender basis that its age and region are more or less of that dynasty. But since architecture is a concrete art, entirely conditioned by the geo-physical and typotechnological forces working at any given period and region, the dynastic label could become, in many cases, nothing more than a handy jargon. This, however, should be avoided in a study of architecture where the stylistic and functional features of groups of temples could furnish us with individual diagnostic elements which would help us in identifying the regional substyles and their inflexions. Further, we have two approaches to a nomenclatural classification of Hindu temples—which would equally well apply to the others too—namely, the dynastic and the architectonic. Thus the same temple is at one and the same time, apt to be designated as the Gupta temple and a *Nagara* temple. Where there is no direct epigraphical evidence of its Gupta royal patronage, this word simply serves to represent all the full assemblage of elements typical of the Gupta period. In such a case, it is always necessary to specify which are 'Gupta' elements and what indeed was its zone of incidence. If, on the other hand, we call it by the clearly spelt out architectural lineaments, like *rekhanagara*, *Bhumija* etc., we are definitely on firmer grounds. The anomaly becomes rather glaring when some temples are called as belonging to the 'late Gupta' or 'post-Gupta' or 'later Chalukyan' styles. If the temporal sway of a dynasty could be spacially established within the given period, the architectural creations in that zone could be categorised as of that dynasty. Otherwise, an empirical basis is more objective and scientific and less confusing. Thus it is desired to use in the following pages essentially the empirical terminology, subject of course to a free application of other popular dynastic names with their specific import. Thus a temple would be grouped as *Nagara* or *Dravida* or *Vesara vimana*; and its regional substyle, going after its dynastic label, will also be given, followed by its chronological horizon whether classical, pre-mediaeval, or mediaeval. Even as regards the last mentioned, there had been a diversity of opinion, perhaps legitimately, but only to a degree. Some have held that any art creation which is later than, say, 600 A.D. is mediaeval, while the more moderate group would like to have that art after, say, 900 A.D. is mediaeval. Here it would be useful to keep in mind the fact that the term 'mediaeval' is mainly

chronological and does not have any aesthetic or technical slant. It is literally 'middle' and the question is essentially two-fold : middle to which, and if it is always constant. There is no doubt that the subtle shade of cultural significance attaching to the term 'mediaeval' is the heritage of history and its motivation, at different times, after the so-called 'classical' period. The very word 'mediaeval' has sometimes a sting or stigma attached to it, as something degenerate, effete and ostentatious. There is certainly some substance in assuming that technocultural efforts like architecture and art have certainly their periods of adolescence, maturity and decay, and that the amount of miscegenation of cultural strains implicit in any *milieu* is a factor contributing to its mediaevalism, in the same way a persistent pristine purity and virtuosity coupled with grace, would be the hallmark of classicism. In India, we may perhaps have some scope for thinking that uncontaminated lyrical exuberance and classic values had virtually ended, with the earliest advent of Islam in India and partly on the iconographic plane with the *Vajrayana* devolution in the Buddhist pantheon. Both these phenomena in their earliest occurrence would perhaps have to be placed in the end of the eighth century A.D. However, we should note that the highest sublime art expression under hieratic Hinduism was probably not achieved before 900 A.D. and a mere elaboration or proliferation of the pantheon is often not the sure indicator of mediaeval overgrowth. Rather, we may take it as well adumbrated that the inception of bronze-casting of Hindu images, on a large scale, heralded the period of ritual consolidation and artistic standardisation, which were truly mediaeval traits, as different from imaginative variation of treatment of even well-known religious themes and legends, which is an index of free expression.

Another factor, that of vulgarisation of art forms, which took place in a big way and received cult-backing from the 11th century A.D. in the main, is a further forceful argument in favour of a break with the continuance of formal and aesthetic high purpose. It is here that the need to postulate a transitional phase, between the classical and the mediaeval, becomes real. Since there are no hard and fast regulations governing nomenclature, particularly in aesthetics, we may do well to adopt this intermediate phase. By the very *denouement* of the classical profundity, the premediaeval was a new phase leading logically to mediaeval meretriciousness and grandiose conception. Thus, it is felt by the author that the *formative* and adolescent stages of art growth particularly in India extended from the Mauryan and the early historic periods upto second-third centuries A.D. ; the *classical*, from then onwards upto the middle of the eighth century A.D. The *premediaeval* thence on upto the mid 10th century A.D., or so, and the *mediaeval* thereafter. It might, perhaps, be valid to compartmentalise the 'mediaeval' itself into early and later phases, but of that we are not concerned here.

It is seen generally that in ancient India, where political sovereignty, even over a small tract, was most zealously guarded and where the institution of a hegemony over vassal states was considered as a matter of high achievement and immortal glory, fit to be engraved on rock, copper plates and temple walls, the impact of the styles of

craftsmanship as between one kingdom and another was an ever-widening process resulting often in unconscious imitation of art and structural devices in an otherwise entirely local architectural essaying. The four main factors which helped in the introduction of centripetal as well as centrifugal art-stimuli were raw-materials, religious revivalism, climate, and conquests and contacts. The order in which these have been mentioned reflects the relative significance of these factors. The raw material certainly played a most dominant part, since the craftsmen would be put to avoidable difficulties and stylistic impediment, if they had to utilise an unfamiliar raw-material. The source of raw-materials was certainly not always within one's own kingdom, although sometimes more than one type of raw material were available in plenty within one and the same kingdom. When this is, however, not holding good, the hunt for the best raw-material would itself have resulted in desultory contacts with the neighbouring craftsmen guilds. The general tendency was to use the raw-material locally available since the local artisans would have built up a tradition of stone-cutting and carving in that rock for ages. When this happened, it is inevitable that the style was almost successfully controlled by the nature of the raw material and the cultural values of the stone carving were imparted with certain characteristic inflexions which arose from the way the chisel could work on the rock. Stylistic differences naturally occurred when the rock was hard and crystalline, or soft and sedimentary, or rather friable and schistose. The greenish grey limestone of the Nagarjunakonda sculptures, the pleasant light pink sandstones of Rajasthan, the tough but brilliant granites of Tamilnad, the laminated schist at Bhairavakonda in Andhra country and the chloritic schists of the Hoysala craftsmen, the mottled and heavy looking but easily tackled trap of the Deccan, the highly workable and mellow textures of the marbles of Mt. Abu, the greenish shaley rock of Shamlaji in North Gujarat, the readily chiselled but reasonably cohesive slatey rocks of the northern Andhra utilised by the Kakatiyas, all these undoubtedly have an individual tonal value of their own, a stylistic modulation of their own, and even an ethnocultural character of their own. It could be seen that while in the Deccan, the Chalukyas or Rashtrakutas all chose the most prevalent Deccan basalt, or sandstone, in the south the craftsmanship on granite which was the most copious raw material, developed as a matter of necessity and reached a high water-mark of excellence during the Imperial Chola period.

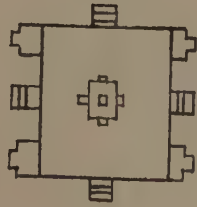
The second factor, namely, religious revivalism produced the setting in which the need for new edifices arose, in order to cater to the *ethos* of the entire community. It was not just the variety of the royal patrons that caused the countless piles to be erected. It was undoubtedly the religious upsurges prevailing from time to time that brought the entire community together in a corporate effort to raise magnificent temples. Buddhist art which had been so extensively flourishing in solitary grandeur, for nearly five centuries from the second century B.C. to the third century A.D. had been, almost without a farewell tear, supplanted by resurgent Brahmanism, while Jainism won the day in many pockets

almost completely commanding the social-religious response. The classical period of the Guptas was nothing but a revival of Brahmanism and its most glorious blossoming in all artistic directions. In Gujarat, it was the onslaughts of Islam that brought the Hindu and Jain patrons and craftsmen together into fresher and fresher efforts at temple building, undaunted by iconoclastic depredations, the sole inspiration having been derived out of the urge to keep the honour of the Brahmanical or Jain religion, in tact, and unsullied.

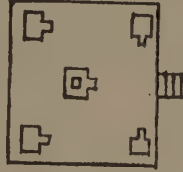
Thirdly, climate had indeed an intimate relationship with the forms of structures. It is the relatively heavy rainfall on the Konkana coast that had produced the 'Kadamba arche-type' having slopey side roofs. It also gave rise to the gable roof style of Konkan and Kerala, more often largely or solely carved out of wood and provided with a tiled roof. It is a similar hazard from heavy snow and hail again that had necessitated the wooden and slopey roofed temples of Kulu valley, Chamba, and Nepal. The hotter the climate and lesser the mean annual rainfall, the flatter becomes the roof of the subsidiary longitudinal parts of the temples. Although there was a probability, at every stage, of the structural development imitating trends found elsewhere, the original forms of the various regional styles got ossified in the process and undoubtedly reflected the climatic factor as an inherent controlling element.

Finally, royal conquests were the most ubiquitous media for dispersal of cultural impulses. The political rivalry among a group of kingdoms did not vitiate the free inter-flow or inter-fusion of artistic and architectural developments. Indeed, the kings vied with one another in erecting structures which would outshine in their magnificence, similar edifices found in the rival kingdoms. This urge to excel the neighbour in arts and crafts was possible only when the traditions of art and architecture were kept alive from generation to generation. Otherwise, borrowal of craft guilds themselves might be necessary. Even these were not considered as something derogatory to their pride, and we have many recorded instances of artisans having been brought by victorious kings from the territory of the vanquished, in order to commission them to new works based on famous temples in the vanquished kingdoms. Even conqueror monarchs were ever receptive to new developments in art and architecture observed during the campaigns and in a sense were doubly benefited by their conquests. They further relieved the bitterness of the conflicts by matrimonial alliances which helped in increasing the contacts between the two regions in the realms of culture and art.

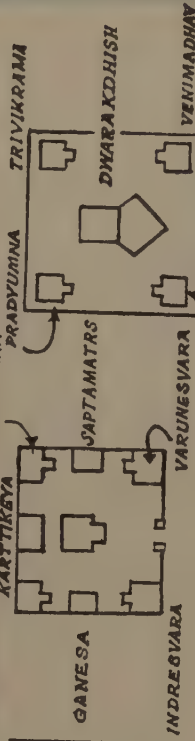
NORTHERN



BHUMARA
C. 500 A.D.
CENTRAL INDIA



OSIA
C. 775 A.D.
RAJASTHAN

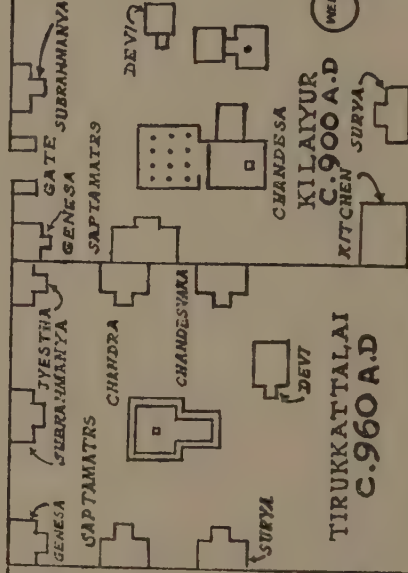


MUKHALINGAM
C. 900 A.D.
KALINGA

DWARAKA
C. 1200 A.D.
SAURASHTRA

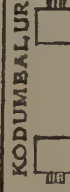


KAILASANATHA-KANCHI
C. 725 A.D.



TIRUKKATTALAI
C. 960 A.D.

VIJAYALAYAGOLISVARAM
C. 850 A.D.



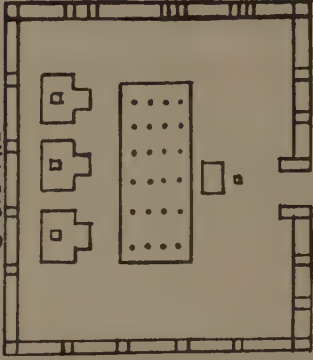
KODUMBALUR
C. 810 A.D.



AIVAR KOIL
C. 810 A.D.



PANAMALAI
C. 725 A.D.



MUVAR KOIL
C. 880 A.D.

MAIN & PARIVARA SHRINE TYPES IN SOME

INDIAN TEMPLES (SCHEMATIC)

III

The Textual Matrix of Formal Architecture

THE SOURCES OF architectural details of *Vastu sastra* are many like the *Sutra* literature, of the *Grhya* and the *Sulba* group, *puranas* like *Matsya*, *Skanda*, *Agni* etc., *Visnudharmottara*, (forming an appendix to *Visnu purana*). *Agamas* which follow especially in the South, deal with *Vastu* to a considerable extent. *Kamika* is largely devoted to *Silpa* and *Stapatya* arts. *Karana*, *Suprabheda* and *Vaikhanasa* are also very important in this respect. Added to these, there are the *tantra* literature (like *Hayasirsa Pancharatra*), *samhitas* like *Brihat Samhita* (of the late Gupta and of pre-*Agama* age), *Pratishtha* manuals like *Isanasiva-gurudevapaddhati*, and regular northern and southern *silpa* texts of mythical *Visvakarma* and *Maya* authorship. Further *Aparajita-preccha*, *Rupa Mandana*, *Samarangana Sutradhara* and *Visvakarma prakasa* deal with northern styles, while *Mayamata*, *Kasyapasilpa*, *Manasara*, *Silparatna*, *Tantrasamucchaya* etc. are typical texts dealing with Southern styles.

The most outstanding and ubiquitous feature of the texts is their utilisation of the classification of *Nagara*, *Dravida* and *Vesara* orders. This nomenclature should certainly not be taken as all-embracing but only as a handy *modus-operandi* of division of the temple groups. Much avoidable time and breath had been spent by scholars in trying to bestow on these terms a scope they were clearly not fitted for in the original context. The outcome of this would be mainly that these terms, in actuality, stand for temples, which employ primarily the square, octagon and apse in their plan and which, however, might be restricted to any or all vertical parts of the profile of the temple conceived. Obviously these three shapes together with two more, namely, ellipse and rectangle derive their origin from the five basic shapes enumerated in *Brihat Samhita* and later ramifying into 20 and 45 of *Visnudharmottara* and *Agnipurana*.

We should thus consider that these five shapes were of great importance. Of these of course apse included the circle also. We can enumerate grounds on which the apse had every reason to be considered as a viable shape of great incidence in the Lower Deccan in the Buddhist periods whose inheritance was fully bequeathed to its temporal successors of the Brahmanical faith. Thus *Vesara* should be related to

the apsidal and circular shrines. We can quote instances, thus considered, of a number of unique experimentations of these shapes. The oldest temples (of the *Bhagavata* cult) known to us from Bhilsa (Malwa) and Nagari (Rajasthan) of the second century B.C. are elliptical in shape. Many of the old Anantasayi shrines have necessarily to be rectangular in shape. The famous temple of Vijayalaya-cholisvaram at Narttamalai, (Madras State), which is circular in section from top to bottom in its main edifice is obviously an ideal *Vesara* temple. The unique example of Subrahmanya shrine (though late mediaeval) in the northern courtyard of the Great Temple at Tanjore, with its invariably hexagonal main and miniature sikhara forms, is admittedly a truly *Dravida* shrine, especially harmonised with the six faced Shanmukha, since hexagon or octagon is a diagnostic *Dravida* form, according to texts.

Again, the use of the three reduced forms of square, octagon and circle, which are indeed the progressive mutations and compressions of one another, were apparently basic to the *linga* cult of the latter day, ramifying into the *Brahma bhaga*, *Visnu bhaga* and *Siva Bhaga* and thus integrating the trinity in the *linga* symbol of the Sivaite faith. The early *lingas*, however, were mainly having the square and the circular part and thus they were rudimentary and non-esoteric in character.

These further produce interesting possibilities, namely, that a square base can have a circular or apsidal roof, but the converse cannot be true and this would lead to the conclusion that the Durga temple at Aiholi where we find a northern *sikhara* (of square cross-section) mounted on an apsidal base, is undoubtedly a later improvisation which is basically inapt. We have such interesting temples like the Late Chola Siva temple at Melakkadambur in South Arcot District, where the base shows square section, the next storey an octagon, and the third and final storey a circle, thus representing the *macro-facies* of the *linga* in its triple parts.

The other fundamental connotation of the *Silpa* and *Vastu* texts is the distinction that is discerningly made between *Prasada* and *Vimana*, the former being adopted essentially for the northern temple and the latter for the southern. This is based upon the fundamental differences between the forms of these two and germane to this is the varying import of the word *sikhara* itself in the northern and southern parlance. Thus we can make profitable use of the preferred usages employed by the textual data in dealing with northern and southern regions and get a clearer picture of the rationale behind textual classification, which doubtless was based on physical (though also on geographical and other) features. We have elsewhere given the broad differences between the northern and southern temple types.

In the classification of the southern temples, the texts resort to the *alpa*, *jati* and *mukhya* grouping based on a single or basic unit, a limited series, and an unlimited and progressive series. Thus all temples which have less than four storeys are to be classified as *jati* (*genre*) *vimanas* but not *mukhya vimanas*. More than four storeys would entitle a temple to become a *mukhya* type and it usually goes upto a limit of 12, although very few temples reach that limit. We have, however, an

interesting tally of the maximum limit of 12 storeys (if the basal double unit or the additional storey under the sikhara is not taken into account), and the limiting height of less than 200 feet, in the case of the Great temple at Thanjavur, which is clearly one of the very very few *mukhya vimanas* of the south. Similarly, we have for the northern temples, the classification on the *ekanda*, *panchanda* and *navanda* types, while the southern temple has usually the six fold division of its profile into the *adhishthana* (sometimes including the optional *upapitha*), *pada*, *prastara*, *griva*, *sikhara* and *stupi*. The northern temple in its original classification (as in *Visnudharmottara*) had three parts, the *jagati* (plinth), *kati* (wall), and *manjari* (tower), which is elaborated later into many sub-parts. We have, therefore, to infer all these when we deal with the term northern and southern or *Nagara* and *Dravida* and it would be more rational to use also the word '*Nagara rekha prasada*' for the curvilinear northern temple and the *Dravida jati vimana* for the southern storeyed temple. Such a perception of its parts and their coalescence into the nomenclature would make for a meaningful understanding of the texts on the one hand and standing monuments on the other. It should be realised (be it added), that these two should be deemed to have a prevailing and inherent relationship in chronologically and geographically compatible situations.

The distinctions between the northern and the southern styles of architecture are not merely a matter of sikhara alone, as *prima facie* implied by the *Silpa* texts. It has already been discussed that the *sikhara-bheda* adumbrated by the texts is only one of a host of diagnostic diversities present in the two styles, and *Vesara* in this connection would not claim equal predominance with *Nagara* or *Dravida*. The fact that all the three shapes, of square, octagonal (or hexagonal) and circular (or apsidal) are involved in the discussions of all the southern texts would, if anything, merely tend to show that they are dealing with all these three types as obtaining in the south itself, and no geographical polarisation of the north and the south are called into the argument. But, as we have seen, the *Nagara* of the south will have to be related to the *Nagara* in the north (whether of Gujarat, Rajasthan, Central India or East India), and we should look upon the distinctions as primarily had occurred between the *Nagara rekha prasadas* and the *Dravida Vimanas* from the end of their formative stages. If so, we would see that there are a very large number of basic distinctions between the practices connected with the constructions of these two main styles of temples. The essential elements of these, shorn of their canonical or symbolic import, are enumerated below :

No.	Diagnostic element	Southern temple style	Northern temple style
1	<i>Sikhara</i>	The top part above the <i>griva</i> and below the <i>stupi</i> is called so.	The whole super-structural tower above the cornice level is called so.

No.	Diagnostic element	Southern temple style	Northern temple style
2	<i>Vinyasasutra</i> (lineal thread-line)	This is straight along the side of the temple plinth, with recessions coming within it.	The lay-out of the shrine proper has a ratha-plan, of <i>tri-pancha</i> -etc.
3	Roofs of axial additions to the shrine proper.	Flat throughout.	These carry successive series of towers of the <i>pidha</i> or <i>samvarana</i> type.
4	The elevation of the axial additions.	They have mostly closed walls, with only small <i>gavaksha</i> windows.	They are of the open mandapa type with porched balconies or entrances.
5	<i>Pranala</i> .	A special and significant feature of the <i>garbhagriha</i> exterior wall, having its direct relationship to the <i>linga pitha</i> within and the orientation of the temple itself.	Not very typical or distinctive and is often of an open channel on floor level led out or taken underground.
6	<i>Manasutra</i> (vertical plumb line of the cornice.)	Falls just in line with the plinth line.	Falls quite often, particularly in larger temples, well inside the plinth mouldings which spread out in an expanding way.
7	<i>Vitana</i> or ceiling of the temple components.	Always plain, featureless and showing the transverse roof slabs.	Display a wide range of ornate <i>vitana</i> designs mainly of the <i>samataḷa</i> or <i>nabhicchanda</i> class, with cusped <i>Gajatalu</i> types in both, of varied moulds.
8	<i>Gopura-dwara</i> .	Essentially present and always directly aligned to the main orientation of the temple or all the cardinal points.	Optional or non-existent and where existent, has no specific relationship to the location of the temple in the premises.

No.	Diagnostic element	Southern temple style	Northern temple style
9	<i>Dhvajastambha</i> .	Essentially present outside the mukhamandapa on the open court, near to but outside the bali-pitha.	Optional or non-existent.
10	<i>Mahanasika</i> or <i>sukanasa</i> .	Invariably absent but rarely present.	Essential feature of the <i>antarala</i> roof and is either of the undifferentiated or differentiated kind, with reference to the vestibule tower.
11	Superstructure above cella.	Storeyed and either of the <i>anarpita</i> or <i>arpita</i> kind of <i>hara</i> at each storey level.	Single mass, either of <i>ekanda</i> or with <i>urahsringas</i> or <i>anga-sikharas</i> clustering around the <i>mulamanjari</i> .
12	A broad plinth (<i>jagati</i>) terrace.	Non-existent and only an optional <i>upapitha</i> of the same dimensions as the <i>adhishthana</i> present in some cases.	Most often present, particularly in the <i>Panchayatana</i> types.
13	<i>Prakara</i> wall.	Essential.	Optional or non-existent.
14	Nandi with or without a mandapa of its own, in Saiva temples.	Essentially present.	Optional.
15	<i>Pitha</i> for <i>linga</i> .	Of many kinds, square, octagonal as well as circular and with a variety of mouldings.	Not typical and often in the form of a mere low <i>pindika</i> ridge on the floor around the <i>linga</i> .
16	<i>Toranas</i> .	Mainly in relief as <i>bhitti toranas</i> (rarely free-standing, as <i>tula-bhara toranas</i>).	Often as entrance features and free-standing <i>citra torana</i> type. Sometimes <i>Hindola toranas</i> also.

No.	Diagnostic element	Southern temple style	Northern temple style
17	Cella door frame.	Invariably very plain and unpretentious.	Very elaborate and ornate.
18	Main image in the cella.	Of stone, wood or stucco.	Mostly of stone.
19	<i>Dvarapalas</i> .	Essential and generally large-sized.	Usually very small sized and at the base of the jamb, along with Ganga-Yamuna figures.
20	Subsidiary shrines in a complex :		
	a) (Saiva)	Asta-parivara (8) or 16 or 32 in number around main shrine.	Panchayatana or without any subshrine.
	b) (Vaisnava).	Vyuha type.	Vyuha or none at all.
21	<i>Utsavabheras</i> .	Essential.	Non-existent.
22	Temple tank (<i>Puskarini</i>).	Essential.	Optional.
23	Devi or Durga shrine.	Not separately dedicated until 11th century and afterwards as a sub-shrine within the <i>prakara</i> .	Separate dedication independently of the temples for Gods as svayam-pradhana deities.
24	<i>Amalakasila</i> .	Not employed anywhere.	Topmost member below <i>stupi</i> and is single or double.
25	<i>Garbhagriha</i> .	Generally <i>nirandhara</i> . Sometimes <i>sandhara</i> .	Generally <i>sandhara</i> ; sometimes <i>nirandhara</i> .

These give us a panorama of the structural expansion of the temple by the cooperation of the craftsmen and the clergy. It is interesting to see that the earliest temples in Northern India, as extant today, are largely in areas just outside the

Gangetic course. In almost all of the important religious centres located on the Ganges or Jamuna, we have very unpretentious and patently late structures for the temples. The reason is obvious. Notwithstanding invasions and iconoclastic depredations, the chief cause is that these places are celebrated as *tirthas*, primarily and ultimately, and thus temples, even such as exist, have a relatively secondary place. Elsewhere, where the unimpeachable sanctity of the Ganga is not to be available, the temple even when on a river bank, is the holiest of holies, on its own account, and the water-course is only secondary. Thus, the *sthala*, *tirtha*, *murti visesas* had gone into the *rationale* of incidence of temples or the lack of it in certain regions. This supreme attachment to *tirthas* is again essentially a northern habit, while in the south, the river course invariably stimulated royal patrons to construct temples to Gods on their banks.

IV

The Southern Norm

THE ARCHITECTURAL GROWTH in deep south is in many respects unique. It was in essence, a well ordered and unitary evolution, logically to be recognised stage by stage from the Pallava motivation to the Chola-Pandya apogee. Nowhere is temple architecture, in form and content, so coherent, conventional, so even paced and endogamous in its ritual prolixities. The area within which this phenomenon was observable is the entire region south of the North Pennar, just excluding Kerala. The temple style bears a stamp of its own and graduates from the earliest known rock-cut efforts of Mahendra and Mamalla, through the vigorous Pallava-Pandya patronage of structural temples on sandstone and granite-gneiss respectively, to the heights of the Imperial Chola craftsmanship, majestic in conception, magnificent in its execution, and masterly in the utter control over the granite medium. It was indeed a paradox that the '*Vichitrachitta*' that Mahendra Pallava was, initiating the hard granite carving in monolithic medium, could not bequeath a craft potential, even in the time of his great great grandson Rajasimha equal to cutting granite for structural temples. This was given only to the early Pandyas and Muttarayars and following them the early Cholas. This convincingly proves how the craftsmen before Rajasimha, and certainly during Mahendra and Mamalla's times, did not have the technological experience requisite for stone quarrying for structural temples. They were obviously utilising either brick or timber for the many unknown and lost temples they might have reared. The three or four stages of architectural growth visible in the proven and prolific patronage of Mahendra, Mamalla and Rajasimha of the early Pallavas, and Nandivarman II Pallava Malla and Dantivarman (of the later Pallavas) is of more than nominal importance to the appreciation of the organic pattern of *vastu-vidya* taking shape in that region.

The total duration of time covered by the reign of these kings is more or less a century and a half. Ritual architecture and indeed religious revival of Hinduism was proceeding at a rapid rate and it is a remarkably satisfactory picture that is produced by the upwards of 60 cave, monolithic and structural temples, erected during the Pallava hegemony (early and later) ending roughly with the second half of the eighth

century A.D. If any thing, it is a proof-positive of the quick transition from the rock-cut to the structural medium. Perhaps the sweeping victorious campaign led by Mamalla up to the Chalukyan capital had opened his eyes to entirely new horizons opened by the Chalukyas in structural architecture already, as at Mahakutesvar and Badami, well before his triumphant storming of that capital, and, had put him on the way forthwith to a deliberate display of the Monolithic 'ratha' models, peerless alike for the profundity of their free-standing architectural precision, as for their variegation of the then-known temple forms and icons of the south. Even that vogue quickly became transitory, and a new *elan* was infused into structural architecture by Rajasimha, revealing the maturity of the indigenous craftsmen in temple elevations and a rhythmic elaboration of architectural formulae, as at the Kailasanatha, the Panamalai and the Shore temples. Indeed hieratic Brahmanism had heralded a new era in artistic and religious fervour during the Pallava rule of the northern Tamil country. It must be remembered that the Pallavas, who had originally been reigning from the Krishna basin of the South Andhra country and had spread further south after the sixth century A.D. in the northern part of Tamilnad known as Tondaimandalam, with capital at Kanchi, had never indeed been in complete control of southern Tamilnad and the evidence on hand shows that the Cholas and the Pandyas were equally powerful potentates in these tracts right from the time of Kocchenganan (a successor to Karikala) and Kadungon, who were apparently contemporaries of Simhavisnu. Thus whatever moorings Pallavas had were essentially tied up with *Andhrapatha*. It is thus not to be wondered that they would have been closely watching what was going on in the Deccan. From the time of the rise of the Chalukyas of Badami, however, there was a definite circumscription of the northern sphere of Pallava influence, and they virtually became a localised dynasty in Tamilnad notwithstanding tenuous social links with south and north Andhradesa. Kanchi in Tamilnad indeed rises into prominence thus *only* under the Simhavisnu line of the Pallavas before which they were apparently ruling from further north.¹ Another interesting feature that we witness in this era is that Brahmanism from a purely *Vedic*, ritualistic, *mimamsa*-dominated religion, was evolving into a multi-lateral, polytheism defining the main gods and consolidating the vedic cults into a rational cosmogony. This new force was chiefly responsible for the spurt in iconography primarily, and temple structures additionally. Trinity was a cohesive cult-unit, and polarisation of sectarian preference, such as we witness from the advent of the Cholas on the political-cultural scene, was not yet to be. It was almost like the transition from the Buddhist Hinayanism with its ethical moral *theravada* doctrine to Mahayanism with its stream-

¹ There is a persistent section of critical opinion, based on known literature of the period between 300-700 A.D., that the early Pallavas might have ruled from the Pulicat lake in Chinnaganjam, the place being called Kanchi even then and which, together with the name, was shifted to an interior town in Tamilnad as the modern Kanchi from the time of Simhavarman. The locality is called in Sangam literature also as '*Pavitrikottam*.' There is much force in this viewpoint.

lining of cosmic motivation and initiation of several divine forms of the Buddha, fit to be meditated upon for emancipation. Brahmanical Hinduism expanded out of the precincts of the sacrificial altar, where it was almost confined hitherto, and evolved into a pleasing spectrum of universal cause-effect equations, creating the Trinity, the female potentials, the subsidiary cults and the philosophies embracing their origin. Non-Buddhistic kingdoms both in the north and the south were enthusiastically adopting the new role for dispersal of the faith now cast upon them.

Thus when Mahendravarman rose as the first important ruler of the Simhavisnu line at Kanchi in Tondaimandalam, the rock-cut architecture (or cave-art as it could be better called) that was inaugurated by him—in the extenuating circumstances as narrated in the Mandagapattu lithic record—was not a day too-early and was indeed arriving at a most propitious moment. It was most appropriate that in this very first rock-cut temple at Mandagapattu, of Mahendra Pallava, notwithstanding the clearly specified provision for the members of the Trinity (*Brahmisvara-visnu-lakshityatanam*), the cella-chambers did not contain any sculptural relief—unless they were the painted forms of these gods over a new destroyed wall plaster—and it was most probably, an '*ayatana*' or abode literally, with the Gods filling it more with their cosmic presence than by a visible symbol. It is relevant to add that this pattern of leaving the cave temple almost bare of any central object of worship, was a consistent feature of almost all Mahendra's caves, although in more than one instance, we have actually the mention to Siva's or Visnu's presence there predicated by an inscribed record.² In many of these cases, we have a cella, an ardhmandapa and mahamandappa, wider than the cella and with rows of pillars, with the bare rock scarp dressed briefly to serve as a portico façade to the entire set-up.

At the end of Mahendra's reign, the accession to our knowledge regarding iconography and architecture would be as follows :

Trinity as a united group and Visnu and Siva individually, Dvarapalas both outside the cave on the flanks as also inside on the shrine door, and Siva as Gangadhara—a unique early relief in Tiruchirapalli cave—conclude the list of vestiges of Pallava iconography, while architecture shows three broad stages namely multiple shrine-chambers, single chamber with incipient plinth projection and a well projecting shrine front with pillared porch and within the mahamandappa. Even so, it is not unreasonable to hold that Mahendra's productions are more distinguished by quantity and volume than by their sculptured grace or profundity. The author of the burlesque '*Mattavilasa*' was hard put to find self-expression on a tough medium of granite carving that he initiated and left a band of well trained *in situ* stone-cutters in the sequel.

² For example, Mahendravadi cave mentions that it was the Mahendra Visnu griham; Tiruchirapalli cave mentions not only that it was Lalitankura Pallavesvaragriham, but also that Siva, in order to enjoy the *Kaveri-tata*, had taken abode there with Parvati; Dalavanur cave record calls it an abode of Siva by name Satrumallesvaram; while Siyamangalam cave calls it Avanibhajana-Pallavesvara-griham.

The ascension of Narasimhavarman I or 'Mamalla', Mahendra's son and successor, produces a complete transfusion of the political and cultural scene. Intrepid, resourceful and endowed with a rare artistic vision, Mamalla introduced several innovations at one and the same time, and these bring us verily to the acme of rock-cut art in Tamilnad. Mamallapuram became not only an important port, but also the chief centre of rock-hewn and monolithic temples. The clang of a thousand chisels of expert craftsmen, widely travelled and with wider imagination, was heard as it was not heard at one place for many a long day. A further accentuation of iconic forms as necessary parts of shrine units was imparted and we have a rich galaxy of godheads inhabiting the 'cut-in' temples of older style, and the monoliths. The former were themselves to display a very clear enunciation of the pillar 'order,' the shrine lay-out, the exterior façade appearance, and a new symbol, that of lion, after the king's own name, was to be carved at the base of all the pillars. The shaft was somewhat reminiscent of Chalukyan usage but quite distinctive with all. Wall panels depicting the most early known incarnations of Visnu like Bhu-Varaha, Trivikrama and goddesses like Gajalakshmi and Durga enriched the interior of the temple. The inner sanctum had a very characteristic exterior plinth with typical mouldings, but the cella had not yet been invested with a truly iconic central object of worship and was all but bare in most but not all cases. The cornice of the façade was well formed and relieved and even the entablatures above were indicated upto the coping of miniature shrine unit on the parapet above. The projection of the cella chamber well out upto the limit of the *ardhamandapa* was an indirect suggestion of the *pradakshina* circuit inherent in it. Brahma for the first time had a shrine chamber of his own, as in Trimurti *mandapa*. Inter-columniation of pillars inside the *mandapa* was more rational.

In the ultimate analysis, it was the versatility of Mamalla that captures our attention at Mamallapuram. The same guiding hand ordered rock-cut shrines, relief shrines in the model of a complete *vimana* of the Dravida order, as in the Arjuna's Penance, as also probably in Ramanujamandapa, monolithic free-standing, large-sized temple specimens displaying a remarkably wide range of primary shapes like the square plan and octagonal sikhara (Dharmarajaratha), rectangular plan and Sala Sikhara (Bhima ratha), apsidal plan and gajaprishtakriti Sikhara (Sahadeva-ratha), square plan and square sikhara (Draupadi ratha). Here was indeed an open air school of Dravidian architecture, if ever there was one, with field manuals wrought in solid stone, and with iconographic embellishments that would touch a responding chord even in the most apathetic art-connoisseur. Above all, the same king caused one of the largest bas-reliefs in stone known in India, in the form of Arjuna's penance. At least, two of the shrines of Mamalla's period depict carved relief of god-head on the backwall, as in the model shrine in the Arjuna's penance composition carrying four-armed Visnu, and in Draupadi ratha, carrying Durga figure. The rock-cut '*rathas*', however, are essentially incomplete in their character but nonetheless show a wide variation of architectural formulae and improvisations yielding rich data

for the comprehension of the great strides made by the craftsmen, overnight as it were, in ritual architecture. Arjuna's penance bas-relief, twice attempted at the same place, was a *magnum opus* and a combination of religious and secular art and a deliberate study in perspectives. It is most obvious that almost the entire bequeathal of Mamalla to the posterity in the realm of art was confined to Mahabalipuram and the end of his reign leaves us with a rich and many-splendoured array of architectural and art specimens, not the least of which are the vigorous panel compositions of Ranganatha and Durga in Mahishamardini mandapam. Compared to Mahendra's reign wherein the royal patron, no less scholarly, gifted and energetic than his son, had to scan the countryside for the choice of his cut-in temples. Mamalla's reign was certainly more magnificent with the newly discovered Mahabalipuram site pulsating with life, Kanchipuram being mainly a metropolitan capital. Strangely, we do not have any known structural temple of Mamalla's time. It is, further, an enigma that neither during Mahendra's time nor during Mamalla's, Kanchipuram received any sufficiently large scale art activity that could have come down to us. It is perhaps due to lack of rock at or around it, of a suitable type, and also since Kanchi itself would have been only about 100 years old then, as the capital of the Simhavisnu line. It is likely that the original embryo of Varadaraja temple at Kanchi, (called as Attiyur alwar) in early literature and records, and again the reclining 'Yathoktakari' at Vehka, a suburb of Kanchi (seemingly referred to in Sangam work Perumbanarrupadai) were creations in brick and mortar of Mamalla's times.

The new additions to the iconographic and ritual concepts concretised in stone in Mamalla's time are : Siva as Vinadhara, Dakshinamurti, Ardhanari, Kalari, Vrishabhantika, Harihara, Gurumurti, Bhikshatana, Lakulisa, and Surya, Visnu, Brahma, devotees carrying flowers and offerings in baskets, brahmins performing their *nitya-karmas*. The rigidity of the time of Mahendra in carvings had been replaced by well-modulated and highly vivacious specimens revealing an inner power within the art-movement.

It is almost certain that Paramesvaravarman who succeeded Mamalla's short-lived son Mahendra II wanted to imitate his illustrious grand father, if the completion of some parts of Dharmaraja ratha, the carving of the monolith Ganesa ratha and carving of cave *mandapas* like Dharmaraja mandapa and Ramanujamandapa and also perhaps the completion of the Adivaraha cave, bear any significance. We have some evidence to think that a free-standing structural temple, as the one of apsidal form now in ruins at Kuram near Kanchi, as already attempted by Paramesvara. We have further indications that Parameswara, in conformity with his name, was essentially but not exclusively a Saivite.

An interesting and highly significant group of portrait sculptures have been carved in the Adivaraha temple which shows two groups, one with a royal personage seated in the centre flanked by what would apparently be the two queens. In the other, the king is showing a *suchihasta* or pointing finger, apparently directed at the shrine of

this excavation, and holding by the hand one of the two queens standing nearby. Two divergent views are held on the identity of these two kings, one opining that they could only be Simhavisnu and Mahendra, and the other inclined to be in favour of taking them to be Mamalla and Mahendravarman II (son of Paramesvaravarman who had a very short rule of a few years). A more recent third view holds that it should be that of Mahendravarman III and Rajasimha. This last might perhaps be discarded on *prima facie* considerations. The piquancy of the situation is heightened by the fact that both the portraits have a label inscription each, stating that the main kings concerned are 'Simhavinnapotrathirajan' and 'Mahendrapotrathirajan' respectively. It would seem to be more legitimate to confer the mantle of immortality on Simhavisnu and Mahendra, the grand-father and father of Mamalla, the creator of Mamallapuram, rather than on Mamalla and Mahendra II, the grand-father and father of Paramesvara. The name of the cave as Paramesvara-mahavarahavisnugriham is mainly found in late Chola inscription and Mahendra II, even as a father of Paramesvara cannot hold out any claims to high eulogy, as in an inscribed portrait sculpture. This view-point would be consistent with the opinion that Adivaraha temple, including the stylistic values of the portrait sculptures, was essentially of Mamalla's time, and Paramesvara had practically nothing to do with it. Incidentally this monument contains a record giving the earliest listing of the Dasavataras of Visnu wherein it excludes Krishna and interposes Buddha instead.

We have now to refer to a repetitive imprecatory verse smacking strongly of Saiva sectarianism which is found in four monuments at Mamallapuram in an identical manner. They are Dharmarajamandapam, Ramanujamandapam, Ganesa ratha, and Adivaraha cave. By its very contradiction with the Vaisnava character of the last mentioned temple, it is most likely that this verse which curses six times 'those in whose heart does not dwell Rudra, the deliverer from walking on evil path' could not have been that of Paramesvara I, who was perhaps associated partly with the completing of Adivaraha temple. The Somaskanda panel on the completed top floor of Dharmaraja ratha is a typical icon in worship for Paramesvaravarman's time until *lingas* replaced them in the later Pallava stage. The imprecation above, would more fittingly pertain to Rajasimha (also called Paramesvara in his titles) and thus should be a later insertion in a Vaisnavite shrine premises.

The most interesting objects which are important in Mamallapuram in assessing the logical sequel of the monolithic stage are the few unfinished '*rathas*' known variously as Valayankuttai and Pidari rathas, on the outer western slopes of the Mahabalipuram rocky outcrop, and shaped out of largish boulders in each case. They indicate an architectural shape already post-Paramesvara and of Rajasimha's in character, and thus are truly transitional. Their apparent purpose itself was probably to show the elements of the development which has already been initiated by Rajasimha and were thus perhaps contemporary to the early part of his reign and of his own authorship, simultaneously with his structural creations at Mahabalipuram, Kanchi and Panamalai.

The importance of Rajasimha's contributions in the realm of the contemporary southern architecture cannot be overemphasised. In the monoliths of Mamalla's and Paramesvaravarman, there was no knowing (1) as to how real concepts of solids and voids were actually tackled by Pallava craftsmen in practice, and what, if any, were the adjustment that were inevitably to be introduced into the structural assemblage; and (2) how the actual shrine chamber proper was set up in its iconic and ritual aspects and what were the architectural dimensions that spelled out the storeyed composition, so characteristic of the style the Pallava kings were fostering. The temples created by Rajasimha were restricted mainly to Kanchi where the largest number of them is found, Mahabalipuram and Panamalai. These would be divided into 3 groups, for study of organic growth. The first would include Mukunda Nayanar (at Mamallapuram) and Piravatesvara, Airavatesvara and Kailasanatha at Kanchi. The next will be Iravatesvara, Tripurantaka and Valisvara. The third will be Panamalai, Shore temple and Olakkannesvara. An innovation started during Rajasimha's time is the provision of subsidiary shrines, also containing Somaskanda panels, on the corner parts of the main temple, as at Kailasanatha, Kanchi and on the cardinal parts, as at Panamalai. It should, however, be noted that all these subshrines are still facing mostly east, as in the case of the main *garbhagriha* shrine, or west as those on the western wall. Even during Rajasimha's time, we have temples not yet rising more than four *talas* and thus *Mukhyavimanas* of the *Silpa* texts have not yet been ambitiously started. Further in structural architecture, the Pallavas switched from granite to sandstone, and the nature of the thin granite slabs which alone they could quarry to be used as inter-leavenings in the *adhishthana* (plinth), would show that granite workmanship for large scale structural purposes was a thing still beyond the competence of the contemporary stone-cutters. During the time of Paramesvaravarman, when already—as we have surmised from the ruined apsidal temple at Kuram, read with Paramesvara's records from that place—there had been structural temples with stone veneer and brick hearting, the plinth mouldings had even been of composite arrangement in one and the same course, mainly due to the difficulties in quarrying granite to anything more than slabs of nominal thickness. The departure by way of raw-material is found at Mahabalipuram where the local gneissic rock had been employed, as at Mukundanayanar, Shore temples and Olakkannesvara. It is significant that while the first mentioned temple is practically without carvings on the main *tala*, the other two have or had had many carved panels etc., vouching for their relative posteriority in time and craft evolution. The advent of Rajasimha's temple architectural activities, introduces for the first time in Pallava iconography, the *lingodbhava*, the *saptamatrikas* and *Ganesa*.³ The Shore temples show the complete *prakara* around a shrine, with a *dvarasala*, for the first time, even better than at Kailasanatha of Kanchi.

³ Ganesa ratha of the time of Paramesvara is only so-called, from the image of Ganesa now in worship within it and we have no evidence to indicate to what God it was originally dedicated.

It would be necessary to mention, before we leave the early Pallavas who were confronted with an interregnum after Rajasimha, the presence of a reclining Visnu found in between the twin Shore temples. This Visnu is rock-cut and is not provided with Ananta or Sesha, ayudhas, Brahma or any consort. He is lying on bare ground, as it were, fully meriting the appellation '*sthala-sayana*' god as mentioned in the early religious hymnal literature of the Alvars. The place itself was called then as Kadal-Mallai (Mallai-on-sea). It is thus obvious that this rock-cut Ranganatha figure is at least contemporary with Mamalla's time, if not even earlier, and certainly much anterior to Rajasimha's selection of the spot for the Shore temples. It conforms to an atypical, *abhicharika* variant of Seshasayi form, according to the *Vaikhanasagama* text.

Rajasimha's period not only gave up—though only after his own dabbling in it, as seen in Saluvankuppam caves of Atiranachandamandapam and the so-called 'Tiger Cave, as also perhaps the Valayankuttai rathas—the rock-cut style and monolith-carving, but also ended an epoch in so far as structural architecture is concerned. It was unique, for the continued absence of *linga* in the cella of temples and for the countless Saiva iconographic concepts which embellished wall panels. The royal patron was the recipient of (or himself assumed) many *birudas* or titles like *Agama-priya*, *Atodya tumburu*, *Atiranachanda* etc. and was apparently an ardent devotee of Siva. Notwithstanding this, he also continued to have, in self-adulation as it were, due to his own name, Visnu figures of Narasimha etc. The architectural temple model that followed him, as during the reign of Nandivarman Pallavamalla in Vaikunthaperumal temple and Muktesvara at Kanchi and Siva temple at Tiruppattur (Tiruchirapalli District) also, perhaps had already fully exploited the many devices that Rajasimha introduced for stability, higher tala structure, etc., but continued, in the main, the sandstone medium, almost upto the last flicker of Pallava rule in Tondaimandalam of Tamilnad, as during the reign of Nripatunga, although Aparajita's reign would seem to have introduced granites or gneisses in which the early Cholas further south had already become adepts.

While undoubtedly the few unpretentious or moderately sized provincial temples built during the later Pallava stage as at Ukkal, Sumangali, Solapuram, Kavantan-dalam etc. rather reflect the lack of any substantial status or sovereignty of these except locally in North Tamilnad, the Virattanesvara temple at Tiruttani, built during the 18th year of Aparajita by Nambi Appi in black stone is a significant departure in raw material, style and iconography, and we may almost take it that Pallava architecture has been officially superseded by early Chola craftsmen, who had already been raising more substantial edifices under Aditya I, son of Vijayalaya Chola. The craft potential set in motion at this period was certainly not restricted to the Chola country which, however, initiated and sustained it later in a big way under the Imperial Cholas, but also some peripheral centres of the all-stone structural style almost coeval with the closing stages of the later Pallavas and the advent of the early Cholas, in the second half of the ninth century A.D. and thereafter. Of these the

Gangas, Vaidumbas and Nolambas in a greater and lesser degree would merit our attention. These are reflected in the temples of Kambadahalli, Sravanabelagola (Chamundaraya basti) and Narasamangala, and perhaps the Mahimalesvara at Erode of the first, and the temples at Kalakada near Vayalpad in Chittoor District and Attirala near Rajampet in Cuddapah District of the second, and the temples at Hemavati, Avani, Aralaguppe, Nandi and perhaps Dharmapuri (Tamil Nadu) of the last. All these temples possess an excellence of stone veneering, a clarity of architectural expression, *tala* by *tala*, and a symmetry and rhythm in the total elevational outline, in the range of variation of the *sikhara* form and the auxiliary units of the temple superstructure. Be it said, however, that most of the Ganga, Vaidumba and Nolamba temples partake of some features which are not reflected in the early Chola, as in the integral *ardhamandapa* with only façade pillars and pilasters leading to the *mahamandapas*, optional provision of an entrance porch *mandapa* pillar order etc. The temple at Narasamangala, however, is unique for the brick and stucco superstructure over a stone plinth, and for the highly suave character of its carvings including even those executed in the stucco medium. The Nolamba development of this Ganga idiom is to be differentiated essentially from the florid plinth and pillar and wall carvings, intermittently with grill windows. Their superstructure is often in brick and mortar, though not always so.

The early Pandyan rock-cut phase has not yet been adequately appreciated. The fact that we do have nearly two score of such monuments is in itself calling for serious scrutiny, the most important of which occur at Malayadikkuricchi, Anamalai and Tirupparankunram, in each case with dated inscriptions of the time of Maran Sendan and Maran jadayen respectively, the first mentioned cave being datable to c. 700 A.D. The other interesting caves of the Pandyas are located in lower rock-cut cave, Tiruchirapalli, Tirumalapuram, Virasikhamani, Sittannavasal, Kudumiamalai etc. That these should show a remarkable stylistic growth among themselves is an added factor and capping them all is the existence of a Pandyan monolith also as at Kalugumalai. The Pandyan caves show for the first time solid rock-cut *lingas* and the variations of the *linga* platform types and the evolutionary traits of the temple plan. The iconographic fixation of the divinities on the walls is again another contribution. The fact that saptamatrikas, Ganesa, Karttikeya, Jyeshtha etc., start appearing for the first time only in Pandyan rock-cut monuments is in itself an important phenomenon. The diversification of the pillar forms, the cella front wall, showing a well-moulded plinth and an incipient *pradakshina patha* also, the lack of the cornice feature on the extension of the cave façade, the continuation of the Pallava tradition of drapery, crowns, ornamentations stance etc., and the distinction, at the same time, so impressively maintained in the physiognomy, in the placement of the *devatas* etc., are special characteristics of the region. Both Vaisnava and Saiva caves are separately available. The variant rock-cut tradition is found in the Kongu and Chola-Pandya buffer zone, that of the Adiyamans on the one hand and the Muttaraiyars on the other, whose monuments are to be

seen at Namakkal and at Tirumayam, Malayadippatti, Kunnandarkoil etc., respectively. The fact that Pandyan caves, particularly, show a number of innovations on the façade, porch, door-jambs, shrine walls etc., would lend some basis for considering a lineal development of the rock-cut art in an early structural phase both in the main Pandyan kingdom as also in its outer fringes. Already it would seem that some of the so-called early Chola temples in the Pudukkottai area like Enadi, Kaliyapatti, Tiruppur, Panankudi, Visalur Kannanur etc., are to be legitimately taken as early Pandyan or Muttaraiyar (with Pandyan impact) structures and we have in the heart of the Pandyan country the further continuation of this trend, as at Tiruppattur, Tiruvalisvaram etc. The Kalugumalai* temple obviously represents a perfected Pandyan structural temple, notwithstanding its general imitation in its quarrying technique, though not in features, of Rashtrakuta Kailasa in the Deccan, and we should perhaps thus keep our eyes and mind open to a separate early Pandyan structural phase combining in the wake of the Early Pandyan cave phase. Only then we would be able to justify the separate cultural entity that Pandyas constituted right from the early Cave phase upto the mediaeval times. The tendency in some quarters to eliminate completely a fair claim of the Pandynes to structural vogue and improvisations therefrom in premediaeval and mediaeval times is in this context to be met only by a careful consideration of this inevitable, socio-cultural thrust from the south. Since the Cholas particularly were never in the early stage in control of even a large part of the Kaveri delta country, which was originally under Muttaraiyars owing allegiance alternately to the Pallavas and the Pandyas, and it was the Pallavas on the one hand and Pandyas on the other that held sway over Tiruchirapalli and Pudukkottai tracts in the eighth-ninth centuries A.D., the structural stone idiom is a bequeathal of the combined efforts of these dynasties to be Cholas.

On the northern flank, while the Pallavas were ruling in Tamilnad, Eastern Chalukyas, under Kubja Visnuvardhana, the brother of Pulakesin II had started their dynasty at Vengi in the first half of the seventh century A.D. We have many rock-cut caves that could be attributed to the early eastern Chalukyas, as at Vijayawada, Mogalrajapuram and Undavalli as also at Bhairavakonda. These caves show a mixture of Pallava features on the one hand and Chalukya-Rashtrakuta usages and concepts on the other. The shrines generally have provision for *stela* figures to be fixed into a socket platform in the cella, multiple shrines in a single unit, either three in number or even six in number, separate shrines for Durga, showing of Nataraja on the face of the rock scarp above the entablatures, and they follow largely plinth mouldings akin to Chalukyan norm.

They are yet reluctant to show the external elevation above the cornice in any well defined form, but had already reached iconographically a high degree of evolution. They could be favourably compared with the Chalukya-Rashtrakuta caves of

* In fact Kalugumalai is strongly reflective of a Chalukyan art and architectural influence. It should not be much later than c. 800 A.D., if indeed so late.

the Deccan and Pallava-Pandya caves of Tamilnadu but still form an individual group in the details of its cella and placement of figures on the *ardhamandapa* and the *nandi*. The earliest of these would seem to be the Vijayawada group while the latest would undoubtedly be some at least of the caves at Bhairavakonda. Only one cave Akkanna-Madanna cave, the earliest of the lot, could have belonged to the end of the 6th century A.D., and was seemingly re-used in a subsequent period. Its simple octagonal front pillars have their parallels at Ajanta and Ellora in ages ranging from 6th—7th century A.D.

The caves, of course, had been ascribed by earlier scholars variously to the Pallavas, Visnukundins etc., but political history, stylistic affinity and iconographic parallelisms would make Eastern Chalukyan their probable authors or at least the patrons. The same dynasty initiated the earliest structural temples of the eastern coastal Andhra desh in the Godavari-Krishna districts, as seen at Biccavolu, where probably during the times of Narendra Mrigaraja and Gunaga Vijayaditya, a style of temple building was seen rising which had all the necessary Western Chalukyan elements of plan and elevation but restricted in its range of variant details and, to that extent, of a consolidated and local character. The *sikhara* is always of the *sama-chaturasra* type and the wall elevation is characterised by a straight *vinyasasutra* relieved by the projections and recesses, and niches flanked by pilasters surmounted by *kapotas* and *prastaras* and even a miniature *sikhara* projecting in relief out of the wall features in addition to *makara toranas*. The temples were mostly medium sized and did not have any *sabhamandapa* beyond the *ardha mandapa*. Sculptures were profuse indicating a robust art sense, and ornamentation where employed as in the *valabhi* zone, door frames etc. were of mixed pattern showing a degree of evolution. Rajarajeshvara, Golingesvara and Chandrasekhara temples are found within the village of Biccavolu, while Nakulesvara and two more are outside the village and are certainly relatively later to the other group.

The considerable contacts between the Cholas who had by now become confident masters of the Tamil Country and much of peripheral tracts, and the Eastern Chalukyas resulted in the architectural realm too, in a new spurt to temple building and saw the rise of larger-sized temples of a more imposing character. Temples in the five *aramas*, Draksharama, Amararama (at Amaravati), Kshirarama at Palakollu, Bhimarama at Bhimavaram, and at Chebrolu have close affinity in matters of lay-out, design with the great temples of Tanjore and Gangaikondacholapuram, although they are partly anterior to the Chola edifices. These common elements are the raising of the ground floor of the temple into two *bhumis*, with the cella located in the upper of these two *bhumis* and the erection of spacious *prakaras* with cloister around, in which many subsidiary shrines were located. In these earlier Chalukyan examples, ground floor and first floor are either independently accessible or the ground floor is a solid plinth and shrine is in first floor only (as at Chebrolu). Tanjore temple itself is of this former kind. The style, however, but for the temple at Chebrolu, which is undoubtedly the earliest of the group, is stereotyped to a degree, and of almost iden-

tical superstructural form and *sikhara* shape. A variant style almost akin to the Tamil temples of medium size in this period was also simultaneously set in motion which, however, preserved yet its Chalukyan moorings, as in the plinth mouldings and the superstructural shapes. These are found at the Bhavanarayana temple at Bapatla, while a truly Chalukyan style temple but with many local inflexions is to be found at Srikurmam with a unique eight-faced *griva* and *sikhara*; both are in Andhra.

It has been widely held that temple activity under the Cholas displayed a new movement, a new awareness and a fresh outlook on the craft formulae. This is, however, not to be construed as entirely divested of the traditions that had already been almost permanently bequeathed by the Pallavas. Indeed, we note that the Chola period saw a gradual growth of the architectural ideal starting from almost insignificantly small shrines (*alpa vimanas* of a single storey), characterised only by certain fixations of the iconographic forms, by now well-established in ritual Hinduism, on the main niches, and in the variation of the *sikhara* form into square or/and octagonal, and perhaps a consistent device for the discharge of *abhishekajala* from the sanctum. The icons most favoured on the niches at this period are Dakshinamurti on the south, lingodbhava/Vishnu on the west and Brahma on the north. The *ardhamandapa* wall shows Ganesa on the south niche and Durga on the corresponding northern part. The latter part of this phase which developed rather quickly, both iconographically and architecturally, by the early decades of the 11th century A.D., saw the introduction of the *parivara devatas* for Saivite shrines on the separate sub-shrines on the *prakara* court of the temple. These were normally the *astaparivaras* that are vouched by their mention in the early texts like *Isanasivagurudevapaddhati* as well as the relatively later ones like *Kasyapasilpa*. The Visnu shrines hardly had any such sub-shrines, although *Visnuvyuhas* have come down to be mentioned both in the *Vaikhyanasagama* and the *Pancharatra* texts. The important elements of the *astaparivaras* in the Saivite unit were Subrahmanya, Surya, Chandra and Chandesa, the Saptamatrikas, Jyestha, Durga, Ganesa. It is said that the largest unit, namely, a *Mukhya vimana* should have 32 *parivara* shrines, while the medium sized ones can have 16 *parivaras*; 8 is the minimum. These are not to be seen in any cohesive or preconceived pattern in the Pallava times and appear for the first time from the last quarter of the ninth century A.D. from the early Pandyan and Muttaraiyar stages followed by the Cholas later. Instances are to be seen at Kaliyapatti, of the Pandyas, Vijayalayacholisvaram of the Muttaraiyars, Tirukkattalai and Muchukundesvaram (Kodumbalur) of the Irukkuvels, Melappaluvur of the Paluvettaraiyars and many other places. They evince even among themselves a degree of growth in both the orientation of these shrines and the form of the superstructure. The Pandyas had apparently led the way in this movement. They are widely applied at this period, even outside the Chola realm, as at Mukhalingam in the Andhra country, bordering upon the Kalinga. It cannot, of course, be gainsaid that the concept of the subsidiary shrines is already well known both in the north in the early Panchayatana forms, and in the rock-cut examples as at Dhamnar in Central India

(8th-9th centuries A.D.) and at Kailasa, Ellora (8th century A.D.) both *astaparivara* types. They, however, get ritual consolidation in structural temples only a century or so later and are to form an ubiquitous feature thereafter upto mediaeval times in the Tamil country. A part of this growth and a logical next stage to the early Pandyan and Muttarayar temples is the delightful group of temples, located at Kodumbalur, known as Muvar Koil, and Muchukundesvara and at Tirukkattalai. These depict the expanding physical dimensions, additional sub-shrines in the cloistered *prakara*, and probably a large pillared hall in the middle of the complex, not to mention a *gopura dvara* entrance to the entire set-up. Thus, we are well on the way to the age of monumental architecture so assiduously pursued in every region from 1000 A.D., onwards. Kodumbalur temples owe their existence to the patronage of the local Irukkuvel chiefs, particularly Bhutivikramakesari (to be placed in the 2nd half of the 9th century A.D., and the 1st quarter of the 10th century A.D.) or Sattampudi, and his sons and successors. In a small tract of Ko-nadu, they established a local idiom and inflexion in all-stone temples and experimented mixed architectural traits received from the Gangas, Pallavas, Muttaraiyars and Pandyas and later were to amalgamate themselves with the Chola genesis. Aivar kovil at Kodumbalur is their oldest extant temple, now being only preserved upto plinth level, and is datable to around the first decade of the 9th century A.D., followed by the Muvarkovil which was a magnificent 16-parivara complex of outstanding sculptural and iconographic values belonging to the 6th-7th decades of the 9th century, and continuing with Muchukundesvaram, Tirukkattalai, Tiruchendurai etc. in the south bank of the upper Kaveri tract.

The Chola king Parantaka, closely succeeding Aditya (871-903 A.D.) who is to be taken as the real stabilizer of the Imperial Chola line after the all too brief reign of hardly 4 years by his father Vijayalaya (c. 866-871 A.D.), has many temples to his credit, and introduced quite a number of features and innovations of which one particularly would bear special mention, both by virtue of its relatively recondite character in Tamil Nadu, and in its having apparently given rise to further imitations in the *magnum opus* as of the Imperial Chola line at Tanjore and Gangaikondacholapuram and even in the late Chola shrines. This is the provision of the *sukanasa* or *mahanasika*, a projection of the superstructure upto a restricted width and height, so as to cap the *ardhamandapa* roof and form a bonding with the fabric of the superstructure of the main *vimana*. This is seen at its earliest application in the Nagesvaraswami temple at Kumbakonam in a convincing manner and at Pullamangai although some would consider this feature at Kumbakonam as a subsequent addition. It is, however, an undeniable feature of some of these Chola temples. It tends to become a rather featureless storey with plain exterior elevational aspect, not rising more than two *talas* in height, on the *ardhamandapa* in the Tanjore and Gangaikondacholapuram temples, and peters out into an attenuated projection on the *ardhamandapa* roof in the subsequent Chola efforts, as at Darasuram, Tribhuvanam etc. Undoubtedly, this feature was on loan in Tamil Nadu and it is not difficult to see that the creditor in this case would be the Chalukyans, with whom the Cholas had much to do in war

and in peace. The four temples variously at Tanjore, Gangaikondacholapuram, Darasuram and Tribhuvanam, to which perhaps could be added Sayavanam, form the *mukhya vimana* types of the Chola realm bringing within their compass the prodigious versatility and virility of Chola art and of the craftsmen in their manifold ancillary arts.

The Chola stylistic features are most characteristically notable in the corbels, of the bevel with median tenon type (itself seen in a somewhat artistic form in the Chalukyan art, as at Aiholi, already in the 8th century A.D. as a variant of the volute corbel), the octagonal fluted pillar shaft, the employment of circular *linga-pitha* (as against the square of the Pandyan temple) and the introduction of the Nataraja Sabha on the north side of the *mahamandapa* facing south.

The later Chola period definitely witnesses a degeneration in architectural modulations but which is attempted to be seemingly recompensed by a certain exuberance of sculptural and ornamental embellishment, much of which is rather in diminutive cameos and caricatures. These clearly pave the way to the prestigious *Gopura* complexes of the South, largely specialised by the Pandyas and later the Vijayanagar kings, though undoubtedly already started, in more modest proportions, by the Cholas themselves. This is logical since *Gopura dvaras* are acknowledged as an early structural element of a temple complex in texts as well as in usage. The temple of Kailasanatha at Kanchi is a case in point for early usage. Even in the Nagesvara, the original *gopuradvara* to the earliest temple has a *dvitala* structure consistent with the two-storeyed main temple, thus corroborating another early textual tradition that the *gopura* should have only as many storeys as the main shrine. It is the post-Chola period, however, that sees the specialisation of the *Gopura* element, raising them on all the four cardinal directions, consistent with the expanding number of *prakara* circuits, and later becomes a factor of structural ostentation in the Vijayanagar period. The *talas* of the *gopuras*, however, have not been seen to rise beyond seven storeys—the limit enjoined in the Texts—except in rare cases.

The Pandyan period in Tamil architecture is generally taken as a non-descript and later phase mainly involving a proliferation of gigantic *gopurams*. This is, however, far from the actual fact. We do have uncontestably Pandyan structures as early as the ninth century A.D., wherein traditions which were apparently common both to Pandyas and Cholas and transmitted by the Pallavas, have been employed. We have, as already mentioned, a fairly cohesive group of small, stone-built temples in the northern Pandyan country, but with centres in the southern as well. These are Enadi, Kaliyapatti etc. The early southern centre is represented at Ukkirankottai (Karavandhapura of Pandyan inscriptions of Anamalai and Tirupparankunram). All these, together with Kalugumalai, are to be placed in the century from mid-late eighth century A.D. to mid-ninth century A.D. and are succeeded by the truly early Chola temples already mentioned. We have, further, such temples as at Uttarakosamangai in Ramanathapuram District, the triple storeyed Visnu temple at Tirukkoshtiur, Ramanathapuram District, Valisvara temple at Tiruvalisvaram, Ten-Alagar temple at Sivalapperi, Kailasanatha temple at Gangaikondan, Nellaiappar temple at

Tirunelveli, Erichaudayar temple at Ambasamudram and the Siva temple at Akkasalai near Korkai., all of which (in Tirunelveli Dist.) are certainly to be squarely affiliated to the early Pandyan style of architecture and art. Quite admittedly, the Chola domination over the Pandyan country, after the 10th century A.D., also leaves many temples under the Chola-Pandya viceroys which bore the iconographic stamp of Chola art but the architectural growth of the local idioms. There are many elements that differentiate them from the Chola norm and are best seen in Visnu temple at Man-narkoil, Tirunelveli District (called Rajasimha chaturvedi mangalam). A very outstanding feature of the Pandyan temples, empirically speaking, is their preferred use of the octagonal *griva* and *sikhara* (apart from the limited usage of square) and complete exclusion of the circular. It is seemingly to conform to the appellation 'Dravida vimana' of the silpa texts. It is to be noted that even in Ceylon where Pandyan cultural writ ran from early times, most of the temples—even those built after Parantaka's conquest of Ceylon—show marked preference to the Pandyan artistic idiom and use of the octagonal *sikhara* and other architectural elements.

The large and central temple tank was undoubtedly an innovation of a later day and together with the development in the *Gopurams*, brought into pointed light the wide and varied activities the temple was called upon to discharge involving a larger community of men, and the more complicated ritual programmes of the festivities connected with the temple. It is this that is further continued by the Vijayanagar kings who erected the 100-pillared and 1000-pillared *mandapams* as at Kanchi, Srirangam etc., lavishing considerable skill, craftsmanship and artistry on the proportions and the ornamentation of the component parts of these *mandapams*.

As we know them now, the separate Devi shrines, to the main consort of the deity of any temple, had come into being only from the Imperial Chola time onwards, and become a fixed feature of all the Pandyan and Vijayanagar periods, when and particularly in the latter, these alone were the chief functional additions to the temple unit proper, apart from other auxiliary extensions like tanks, pavilions etc. We do not have any individualised Devi shrine in the Pallava or even early Chola period, for the simple reason that the concepts of the pantheon then prevailing did not demand a separate temple for Devi, besides the Durga sub-shrine outside the main shrine. When it came about, it was mostly located on the south-west corner of the first *prakara*, but sometimes also on the north-west corner.

The iconography of the post-Pallava and post-early Chola periods saw such divinities like Bhikshatana, Kankalanatha, Tripurantaka, Sarabha etc. The other well known concepts of Sivaite iconography continue, but a certain standardisation of the posture and *ayudhas* takes place, and, but for the facial features, do not portray any internal development. The most outstanding phenomenon of this period is the creation of bronze images as *utsava murtis* who are to be taken out in procession during the festivals all round the year, both within the *prakara* as also outside the temple on the streets. These bronzes seem, none of them, much earlier than 950 A.D. either stylistically or technologically, and the best possible construction that could be put on the sudden

and growing multitude of bronzes from the second half of the 10th century A.D. could be that the bronze-casting art had been undergoing its formative period in the South in the 50 years or so which precede their actual appearance. It is interesting to note that we have the emergence of many temple rituals also only by this period—the middle of the 10th century A.D. The inspiration for bronze casting had most obviously come from the already practising bronze-craftsmen embodied by the Buddhists who were managing to maintain a precarious foothold in coastal Choladesa even upto the first half of the 10th century A.D. and were found to be receiving favours also from Imperial Cholas, as evidenced by the Chudamanivarma-vihara at Nagappattinam, a beneficiary under the Anaimangalam copper plate grant of Raja Raja I. Be this as it may, we may take it that the stone iconography of the period was well matched by bronze images, and this craft was at its zenith in the decades on either side of 1000 A.D.

Architecturally, we get the use of an *upapitha*—a raised basement—only from the time of Raja Raja and certainly not earlier (although it was already in use in the Pallava and Pandya regions earlier) and this becomes a stereo-typed formula in the late Chola period even in the case of temple which are decidedly of medium size, as at Melakkadambur. The absence of an *upapitha* (which is optional in the view of Silpa texts) in early Chola period would stand boldly in contrast with the presence of the same after 1000 A.D. for nearly two centuries. The southern temple hardly deviates from its basic lay-out plan upto the late mediaeval times, especially in a way seen in Hoysala or Later Chalukya temples, even in partial violence to the Silpi's rule that *devakoshiṭha* or *vimana devatas* should be only in regular *mukha bhadras* or *karnas* and *harantaras* and not on wedge-shaped, stellate faces of the *pada* or wall offsets. This is why even the hexagonal *sikhara* which is indeed classified as a 'Dravida vimana' feature, along with the octagonal, is only very sparingly used, notwithstanding its agamic sanction being accepted in principle.

The Chalukya-Rashtrakuta Traditions of the Deccan

IT IS FULLY attested on the basis of epigraphs that Kadambas particularly around Goa (Gopaka dvipa) were sizeable local chieftains, at the time when the progenitors of the Badami clan of Chalukyas were preparing to build their fortress capital. Chalukya Kirttivarman, the father of the redoubtable Pulakesi II, was the first to defeat the Nalas, Mauryas and Kadambas—the last apparently not Ajavarman (Ac. 556 A.D.) ruling from Banavasi—and all of the small kingdoms on the west coast. Ajavarman ruled as a *Mahamandalesvara* after his defeat by Kirttivarman Chalukya. The latter's brother Mangalesa conquered around Saka 532 (A.D. 610-11) Revatidvipa. He is said to have even posted a Governor there by name Yuvaraja Satyasraya—Indravarman or Satyasraya Dhruvaraja Indravarma, by whom a grant recorded in the charter of Saka 532 from the (later) Portuguese territory was made. Although the later Kadambas of Goa start from Guhalla and Shasthadeva-I (Saka 929), we have thus an earlier dynasty ruling around it from the time of the Banavasi Kadambas, and which was overrun by the early Badami Chalukyas. It is, however, certain that at least upto the end of the sixth century A.D. or a little later, Goa was largely under the Kadambas and Bhoja-Mauryas. We have epigraphical evidence, scrappy though, from a group of rock-cut caves at Arvalem, north east Goa, wherein the southernmost cave shrine carries on its linga of schist rock, a simple label record 'Sambapuravasi ravi' in characters that could be palaeographically dated to the end of the sixth century A.D., if not slightly later. This is perhaps very significant since we have here more or less cross-checking evidence as to when Kirttivarman conquered the Bhojas, Mauryas and Kadambas. Since Kirttivarman is not likely to have ruled beyond Saka 489 (567-8 A.D.), as attested by Badami record of Mangalesa dated Saka 500, we may be having here an integrated architectural and epigraphical evidence which also points to the end of the sixth century or early seventh century A.D., as the probable date when the cave shrines could have been constructed. The site itself is close to Kudni, which is ancient Kundivatka *agrahara* which features in a copper plate charter of Mangalesa.

The caves themselves carry certain features which are similar withall and divergent from the Chalukyan cave art, as we know them at that stage. It has the cornice fairly well delineated and even the *prastara* or entablature schematically cut out. It has an outer terrace and an outer *ardha mandapa* within which the shrine proper has a pillared façade in the central part, leading into the cella proper. The cella is of both the square as well as the rectangular types. The entire group of three caves with a side shrine cell at one end and a small dormitory cell at the other end, is hewn out of the laterite rock which is the prevailing rock in that coastal locality. Notwithstanding the highly unsuitable, friable and grim looking nature of the rock material, the craftsmen have been able to produce not only a coherent lay-out and inner elevation but also maintain its salient features. The pillars, however, are singularly plain, featureless and nondescript.

The *linga* platform or *pitha* is in all the cells, monolithic and integral with the rock of the hill. The *linga* alone in all the cases is detachable and of a relatively harder stone (*Pumsila*) than that of the *pitha* (which is of a soft *Strisila*), although the former is a kind of schist. The shape of the *linga* in the three cells in one of the caves here is of the type of solar disc, normal *linga* and spearhead respectively, thus suggesting that they may represent the worship of Arka, Isana and Skanda respectively as associated with Siva. The disc-mounted *linga* carries the inscription mentioned already, datable to the end of the sixth century A.D. The nature of the elevation of the *linga* (from its root) itself is remarkably akin to the Chalukyan *lingas* as at Ellora, Elephanta etc. Thus, there is no doubt that this cave was a Bhoja-Kadamba effort closely following a practice which was also in vogue in the Chalukyan country already in that period. Thus we might be justified in postulating the Chalukyan rock-cut vogue as having been evolved in the period between 578 A.D. (Badami Cave No. 3) to the early seventh century A.D. and the Kadamba rock-cut cave at Arvalem following the pattern and showing a cult evolution by which, cognate with the Linga, Surya and Karttikeya have been apotheosised in the *linga*. It is interesting in this connection to note that in another place near Bicolim, Goa, we have an image (with another copy of the same also available nearby), which is being worshipped by the carpenters as Visvakarma but which is nothing but a fine early Chalukyan image of Karttikeya, two-armed, with a heavy *shakti* (spear) in the right and with a *kukkuta* (cock) tucked at his left hip by his left hand. It is most likely to be not later than 650 A.D., if not slightly earlier. It shows the Karttikeya cult which was so close to the Chalukyan ritual pantheon has emanated from the coastal Kadamba tract where apparently he was in high incidence, as seen both iconically (near Bicolim) and aniconically (at Arvalem). This is the fitting sequel to the art history of the Konkan tract under the Kadambas of Banvasi, who had virtually ended with the King Bhogivarman, the son of Ajavarman, who continued the Kadamba dynasty as a Chalukyan vassal upto the first decade of the seventh century A.D. The latter should certainly have been the king in whose period Pulakesin II sacked Banavasi and practically liquidated the dynasty. Another limb of this dynasty rose again only in the ninth century A.D., from Goa as

well as Hangal, after the end of the Rashtrakuta suzerainty which took over from the early Chalukyans the control of western lower Deccan and Karnataka.

The Badami Chalukyas had introduced a glorious chapter, alike in heroism, in battle and cultural magnificence in peace, in the Western Deccan. Though starting as a rather local dynasty with an adventitious citadel at Badami, they quickly dispossessed the Kadambas and Silaharas of their supremacy along the coastal waters and by a series of well-aimed and planned thrusts brought about a degree of unification of a large territory under their suzerainty. The architectural growth of Chalukyan cultural patronage is indeed discernible, stage by stage, in the Deccan. The cave phase is notable at Badami, Aiholi, Ellora, Elephanta, Jogesvari, Bhokerdan etc., and the early structural enterprises at Aihole, Badami, Mahakutesvar and Pattadakal, to mention only a few. The further developments of the structural phase fell to the lot of the Rashtrakutas of Manyakheta (Malkhed), who under Dantidurga wrested the supremacy of the Deccan from the Chalukyas, and held it for nearly 200 years before being swept aside by the new and second wave of Chalukyan hegemony under Taila, with the capital at Kalyani. The alphabets of early Chalukyan architecture are the most characteristic *pithas*, the ornate door frame, the division of the temple hall into the main nave and the side aisles, the characteristic plinth mouldings, wherein the top moulding is almost always a *kapota*, the lack of a separate terrace-court for the temple, and the introduction of a truly octagonal *sikhara* to the temple top, and provision of a *hara* even on the last *tala*.

In the superstructure, the most lasting contribution of early Chalukyan structural art is the provision of the *sukanasa* on the *ardhamandapa* roof. This is despite the fact that Chalukyan style, in its essentially southern format, follows all the diagnostic details in the norm found further south. Indeed, the Chalukya *sukanasa* or *mahanasika* is the common property of both its *Nagara Rekha prasadas* and *Dravida vimanas*. It develops on its own, from stage to stage, and produces an instructive lineal metamorphism which tends to constitute a rough and ready stylistic stratification. Another important feature of the Chalukyan structure is the introduction of a parapet wall of *haras* along the edge of the *mukha-mandapa* and *mahamandapa* roof which is otherwise more or less flat in the *Dravida* forms, while in the *Nagara Rekha* variant it was apt to assume a clerestory in the central nave, making it thus rise higher than its slopy side roofs. The Chalukyan country is the only area where we have the true commingling, from the earliest stage, of 'northern' and 'southern' usages creating a local Chalukyan southern garb, essentially common to both of them, notwithstanding the borrowed impulses flowing from the north. Significantly, although the Chalukyan home country was rather in lower Deccan on the Western Indian flank, it influenced the collateral eastern Chalukyas, on the eastern flank too, and, as such, was more close to the further southern styles found employed in Tamilnadu and Kerala. It is not, therefore, surprising to find that the almost earliest experimentations in both the 'southern' and 'northern' styles, generally going by the name of *Dravida* and *Nagara* styles were carried out in the heart of the early Chalukyan kingdom and had fruitful

further developments. The importance of this development is not to be lost sight of because it involved a deliberate attunement to its southern moorings and at the same time a conscious cultivation of the 'northern' or *Nagara* idioms. It would not be too rash to state that the terms *Nagara*, *Dravida*, and *Vesara* had been coined essentially in the southern context, geographically, and would not mean anything if they are to denote the styles prevalent in widely separated areas. It is their relative differences which are fundamental when found at the same zone that caused the building up of a suitable nomenclature which would adequately express their individualities. It is seen that the Chalukyan architecture is superficially an amalgam of the 'northern' and 'southern' trends, but inherently and primarily, it is consistently 'southern' in its stylistic ramifications. The main differences between *Nagara* and *Dravida* usages in architecture have already been listed in Chapter III. It is sufficient to say that this places the Chalukyan architecture at the very vanguard of architectural motivations in India in ancient times and would, by the same token, make the lower Deccan as the most propitious area where we would find direct corroboration, on the ground, for the elements mentioned in the *Silpa* texts, many of which had, doubtless, been written in this region. Rock architecture and structural architecture went side by side, culminating in the magnificent Kailasa complex at Ellora, the immortal work of Krishna I Rashtrakuta. The earliest Chalukyan temples are both *sandhara* and *nirandhara*, the latter generally but not invariably employed, where the form is southern. It is here again in the earliest context that we have the superstructure which is without the *hara* in any of the *talas* (upper Sivalaya) and with *hara* in all the *talas* (Malegitti Sivalaya). It is here that we have the *sikhara* both octagonal (for the first time) and square—the circular was to come only much later. It is here that the apse also received its first full-blooded application to a Brahmanical temple, as in the Durga temple at Aiholi. It is here that the simple tiered-bhumis represented by a series of *kanthas* and *kapotas* capped by an *amalaka* and sometimes having *karnamalakas* on the last *bhumi*, arose, as a direct derivation of the Kadamba zonal style. The characteristic Chalukyan temple has a bold *adhishthana* capped by a *kapota* over *kantha*, and having beam projections in central *bhadra* where the temple is of the *Nagara* rekha type, a grilled *ghanadvara* or a *gavaksha* on the cardinal points of the outer wall of the *sandhara* unit, slopy side roofs and flat central nave with a clerestory, a *sikhara* which has a simple *bhadra* ribbing of coalescing *Jalaka* designs, often with the extreme top closing on the *amalaka*, a deep recession on either side of the midrib between the latter and *karnabhumis*, a *vyalavari* blocking course framework over the cornice and below the *sikhara* proper, a bold *sukanasa* or *mahanasika* on the front rising upto the bottom of penultimate *bhumi* and complete with *Chaitya kudu*, cusped side wings, *mukhapatti*, *saktidhvaja* and *simhalalata*. The *kudu* often shows dancing Natesa. The interior of the shrine shows on the ceiling *dikpala* group, while the door frame of cella is almost always an ornate *pancha-sakha*, with Ganga-Yamuna and *dvarapalas*, Garuda on *lalatabimba* and an *uttaranga* of *haras*.

The roof of the *ardhamandapa* is always flat in the central part without any dome

irrespective of whether it is of Nagara or Dravida style. The roof of the agramandapa porch is likewise flat and at a slightly lower level. The variant roof pattern shows a flat side roof also having a parapet repeating *kutas*, *salas* and *panjaras* along it and forming a continuation of the lowest *tala hara* of the main *vimana*.

The areas over which the early Chalukya modes apply or early Karnataka style grew and ramified, comprise in the home zone Aihole, Mahakut, Badami and Pattadakal in that order, and in the peripheral zones of Andhradesa at Alampur, Kudavalli and Sangamesvaram where it co-exists with the variant Eastern idiom also, and inside the Andhradesa at Mahanandi and Satyavolu, Biccavolu and the 'Pancharamas'. We have already dealt with the southern modulation of the Andhra-Karnataka style in the region of the eastern Chalukyas in our treatment of the Southern norm.

The 'northern' or *rekha-nagara prasada* form of the Karnataka style depicts a close consanguinity with the *vimana* style in its interior, showing variation only in the exterior. Even here, the *sukhanasa* is sometimes dropped as in the case of Kumara-brahma at Alampur and at Kudavalli Sangamesvaram. The exterior wall again shows the *ghanadvara* or broad grill door on the cardinal points, in line with the niches on the exterior wall of the sanctum itself. The other decorative motifs of the wall include pierced windows and introduction of heavy beam projection motif in the *bhadras* of the *manasutra* while the *anurathas* show *stambha panjaras*. These features are found in the home region of Aiholi also.

The provincial style is represented by the temples at Sandur (Parvati temple), the Jain temple (called Melgudi) and Siva temple, both at Hallur near Bhagalkot. This Jain temple at Hallur is almost a copy of the Meguti temple at Aiholi.

The entire range of early Karnataka style, whether of the *rekha nagara* type or the southern *vimana* type, operates within certain reorganised architectural patterns and innovations in which alterations of the lay-out or the elevation are very rarely met with.

The Rashtrakuta development follows the native Chalukyan edifice as seen at Pattadakal and has a tendency towards well-emphasised sidewings of the *Mahamandapa*, a rise in the *hara* of the side and front porches, a separated nandi *mandapa*, a *mahanasika*, which is more a front-on *sala* unit fitted to the *bhadra* projection of the superstructure on the roof. It also supports a regular *gopura dvara* with a *sala* on the top of its parapet. On the Nagara side, the Rashtrakuta evolution shows a more elongated *udgama* on the niches of the walls, a heightening of the entablatures of each of the *tala* in such a way that even where the temple is only of two or three *talas*, the heightened *prastara* makes it of commanding stature. On the iconographic side while early Chalukyan images show a largeness of size and subdued emotions, the Rashtrakuta tends to become a little more lean in its body outlines, vigorous in emotional values and slightly more suave in its stance. Undoubtedly it is the Rashtrakuta images that show a greater attunement to cult synthesis and specialisation, while the Chalukyan images have a less sophisticated and more benign look and a prevailing heaviness. An innovation of the Rashtrakuta figure sculpture is a highly crowded

background vegetal motif or human groups, and emphasis of the main image in relation to the weapons it is holding. Chalukyan gods, on the other hand, have a rather simplified and plain background and the weapons they carry are quite heavy and large-sized.

The Chalukyan structures on the eastern part of Deccan again are found divided into both the northern and southern forms as at Mahanandi, Satyavolu, Alampur etc. on the one hand, and Sandur, and Taraka Brahma at Alampur and Sangamesvaram on the other. It is clear that the eastern Chalukyan groups willingly but meaningfully assimilated the architectural as well as iconographic traditions of the Pallava-Chola origin, although the superstructure still continues to emphasise the basic Chalukyan derivation.

The resurgence of the Kalyani Chalukyas brings such a vast difference in concept, composition, profile and ornamentation that they are clearly to be categorised as the mediaeval *milieu*. They are thus to be dealt with in a later chapter. The Chalukyas and the Rashtrakutas were the two powers, who, notwithstanding their local vicissitudes, were able to carry their sword as well as *silpa* to the very length and breadth of the country, resulting in a harmony of both cult as well as craft over a wide area in the south. This was the heritage that was to ramify into the monumental mediaeval architecture, whether of the Eastern Ganga, or Kakatiya, Later Chalukya, Hoysala or Silahara. It is also notable that as between the Pallava-Chola complex of the deeper south and the Chalukya-Rashtrakuta *milieu* of the Deccan, there was an acknowledged interfusion, but an admitted polarisation, resulting in Western Ganga, Telugu Choda and premediaeval Eastern Chalukya, all firmly affiliated to the Southern norm.

VI

The Northern Archetype

(a) *The Madhya Desa.*

IT HAS ALREADY been noted that the Central Indian tract or more specifically the Vindhyan upland was the pristine seat where the systematic application of many of the early Gupta structural idioms were practised. The formative stages of temple forms in the Gupta period inevitably were under the influence of the brick medium which had such a popular vogue during the earlier Buddhist phase of ritual architecture in the *stupas*, *chaityas*, and *viharas*. The change from brick to stone had necessarily to be effected in a zone where stone of a suitable type, easily quarried and carved was available. The Vindhyan upland provided such a venue. The earliest temples in stone, however, comprised mainly an inner shrine chamber and an outer pillared porch both on the same plinth and without any superstructure or tower or at best only an *amalaka sila*, like an *usnisha* or crest. It is such an example that we see at Sanchi, Tigova, Udayagiri, etc. They soon gave place to a kind of superstructural arrangement which merely repeated another chamber on the roof of the ground floor. This is exemplified by one of the Nachna temples. The tower or *sikhara* (of the northern type) proper was perhaps evolved for the first time by the mid sixth century A.D. in the temple at Deogarh. The brick medium, however, was not entirely discarded and was used with considerable enrichment in magnificent dimensions in the Bhitargaon temple which should perhaps pertain to the second half of the sixth century A.D. It was essentially a *sala sikhara* on a basal transversely oblong shrine chamber, itself erected over a brick moulded plinth of considerable proportions. The stone as well as brick temples by now had come to be erected over a spacious *jagati* terrae or platform and were often provided with sub-shrines either at the outer level at the corners of the plinth or on the terrace itself closer to the main shrine. These have come down to us in the Nachna and Bhumara temples, not to mention Deogarh shrine itself. The architectural pattern of these temples was largely characterised by a *nirandhara* body for the *prasada* with elaborate panel niches on the side and backwalls flanked by pilasters and superimposed by a *Nagara sikhara* which was fairly empirical and showing a clear-cut super-position of *bhumis* with *karnamalakas* and *alpanasikas* on the

central cardinal part on the front alone in some cases and on all the four sides in others. The front porch was not much more than a *praggriva* and there was no indication also if there was any other *mandapa* in the axial line. The main shrine door was embellished with a *ghatapallava* motif at either end of the jambs, with Ganga and Yamuna at their respective bottoms.

It is very obvious that the earliest structures in brick for temples, as evidenced in a vestigeal manner from the earlier Ahicchatra excavations was a simple shrine chamber with a flat roof and perhaps with a front *mandapa*, as exemplified on stone at Sanchi, Tigova etc., and the next important landmarks were Nachna. Deogarh and Bhumara in stone, not unoften mixed with brick, and Bhitargaon in brick alone. The outstanding common point in these temples is the spacious terrace platform deliberately erected with suitable mouldings on its outer faces on which in the centre the main shrines were constructed with or without subordinate shrines on the platforms or below them abutting on them. This vogue, as we know, is to become one of the characteristics features of most of the northern temples in the centuries that follow, whether in the central Indian and Rajasthani Pratihara zones, or the Paramara zone of Malwa or in the Kalinga area. This feature is not copied in the Deccani and southern shrines of the Dravida style, except in Hoysala architecture but no doubt reappears in 'Hemadpanthi' type of the Bhumija style of the Nagara order in the early mediaeval time as at Sinnar in the Yadava tracts.

To revert to the main trend. The early Gupta and the subsequent Pratihara styles of the north had mostly a curvilinear superstructure of medium size, almost of vertical profile and with the *venukosa* of the tower clearly delineated into nodes which are generally not exceeding five in number. The *antarala* in front of the temple has the *nasika* like projection on its roof applied to the tower proper. The walls of the main shrine are usually divided either into single major panels on each of its faces except on the direction of orientation of the temple, or in the form of smaller niches or pilaster sections which portray the Sivaite and Visnuite pantheon in a mixed manner, in addition to the *dikpalas* in the respective directions. The frezes on the *prastara* (entablatures) were usually embellished with narrow narrative relief panels of the *puranas* and epics mostly of Krishnalila or Ramayana. The door frame of the shrine carried the *navagrahas* over the lintel in addition to depiction of Trinity figure. The subordinate shrines which were of the Panchayatana form on the terrace platform, housing Visnu, Durga, Surya, Siva and Ganesa. The entrance to the terrace is usually guarded by Kubera and Ganesa or Kubera alone, and in the early mediaeval period, this is replaced by a Ganesa-Bhairava combination. When the Panchayatana worship was not well-syncretised, we see only two or three subshrines, as at Bhumara.

Silpa sastras take note of many regional styles, of which the Lata, Bhumija, and Kalinga, and Vavata or Vairata are outstanding. It is apparent that these styles are represented by the architectural evolution notable in Gujarat, Malwa, Orissa and Central India. Although, we do have many dynasties like Paramara, Pratihara, Kalachuri, Chandella, Yadava and Kacchapaghata which had left innumerable

monuments under their patronage, it would be rather adding to the confusion already visible in terminology based on regional or dynastic appellation and thus it would be perhaps better to do without them, excepting to emphasise a visible regional *milieu* supported by epigraphical and other data. Recent studies have added a Maitraka sub-style within the Gujarat Lata style, with its individualities. We may, therefore, devote our attention more to the forms and features which constitute the range of provenance of the Northern style, perhaps by collating the common features first and subsequently describe the typical examples of each of them. By and large, the Northern style divides itself into five major groups, located variously in Gujarat, Rajasthan, upper India or Madhyadesa, Central India or the Vindhyan uplands and Kalinga. These have a prevailing unity of composition in that the superstructural form is almost a constant factor and takes the shape of an *Ekanda sikhara*, raised over a shrine room which is either of *triratha* or *pancharatha* or *sapta ratha* on plan. The plinth of this shrine body tends to be heavy and simple in the early temples and multiplied and of slender, moulded courses in the evolved temples. The superstructural *ekanda sikhara* is itself sometimes embellished by *anga-sikharas* or *urah-sringas* which then tend to hide the *Mulamanjari* except in its uppermost part. The body (wall) of the temple called often the *jangha*, is itself divided into horizontal registers by *bandhna* mouldings, five or seven such registers, (*panchanga* or *saptanga*) corresponding to the *pancha* or *sapta ratha* lay-out are known. The crests of each of the *urahsringa* tops are embellished particularly on the front side of the temple by lions and the top of the *sikhara* is surmounted by a single or double *amalasara* followed by a *kalasa* and *stupi*.

The Paramara or Yadava—Hemadpanthi variant stylistically called the *Bhumija* has the *sikhara* form (of the 11th century A.D.) of vertical strands of miniature *sikharas* hanging as it were from the *griva* level with three such strands being noticed in each quarter. These together with the projecting and prominent median ribbing (*lata*) whose cusped ends rise up to the *amalasara* supporting it and framing the *griva* part, give the entire shrine unit a diagonally laid out aspect of a star-shaped plan. The front *mandapa* or the *sabha mandapa* lies beyond an *antarala* connecting the main body of the temple containing the cella and the *mandapa*. This *mandapa* is generally erected on a *vedi* and *kakshasana* top and has a pillared central *ankana* which has its own ceiling of the ring dome type internally and embellished with *ghantasamvarana* motifs on the exterior and capped by a prominent *ghanta*. The height of the *sabhamandapa* is about one-third of the height of the *sikhara*. Sometimes the *sabha mandapa* has three entrances from all the three directions through projecting porches (*chatushkika*). These *mandapas* in the more elaborate central Indian temples, are further provided with a corridor along the main axis followed by another larger *mandapa* or *nata mandapa* or *ranga mandapa* which thus presents a cruciform or Latin cross lay-out.

The more evolved temples show the *sandhara* circuit around the cella while others both early as well as mediaeval show a *nirandhara* structure. The shrine chamber

itself has two or three variant modes of fixation of the main deity. The more common form is that of a high *linga* which is, however, erected only on a low *linga pindika* with a ridging all around. The other type is a very low *linga* on a low and wide *pindika*, while the special type is the *Undha deul* wherein the *linga* is laid at a level much lower than the *antarala* floor and is approached by a flight of steps from the cella door sill and is often liable to be immersed under water in the rainy season, particularly when a *kunda* is nearby. A *nandi mandapa* is provided infrequently out-

S. No. Southern		Northern			
Dravida		Lata	Madhyadesa	Kalinga	Structural part
1	2	3	4	5	6
1.	Upapitha	Bhitta	Jagati	Pishta	Terrace
2.	Adhishthana	Kamada pitha	Bhumika	Pabhaga	Plinth
3.	Pada	Jangha etc.	} kati M A N	} Tali- jangha Bandhana	} Wall Enta- blature
4.	Prastara (with or without hara)	Udgama			
		Bharani	} D Kuta O V A Manjari R A Griva	} Upar- jangha Baranda (Bada)	} Enta- blature Super- structure
		Chadya			
5.	2nd tala etc. (no super- structure <i>inekatala</i>)		} Amalasara Stupika	} Bhumi amalas and Bhumis (Gandi)	} Neck coping
6.	Griva	Mulamanjari			
7.	<i>Sikhara</i>	Skandha Amalasara	} S I K H A R A	} Beki Ghanta Amalabeki Amala Khapuri Kalasa (Mastaka)	} Final
8.	Stupi or kalasa	Kalasa			

side the lay-out-axis at the outer end as an isolated unit. Provision of a *linga pitha* of considerable height, the *pitha* itself taking the shape of *padma*, or *bhadra pitha* forms is essentially a southern feature, and even here it is less prevalent in the early Chalukyan temples and more in the southern areas.

Before we proceed to discuss the regional styles and their archetypes, it would not perhaps be out of place to record the prevalent correlations of terminology for the main elevational parts of the temple in each of the major regions. This is best given in the form of a chart.

As could be deduced from the above, the Northern type largely divides the temple structure elevationally into three main parts although these in turn are subdivided into a number of divisions. The Orissan or Kalinga style calls these main parts as the Bada, Gandi and mastaka respectively, corresponding to the *jagati*, *kati* and *manjari* of Madhyadesa and *pitha*, *mandovara* and *sikhara* of the Lata classification. The southern or Dravida style on the other hand has a sixfold division uniformly sanctioned by almost all its texts, namely, *adhishthana*, *pada*, *prastara*, *griva*, *sikhara* and *stupi*. It is to be seen that these parts do occur in the Northern style as well. But the need for a sixfold division has arisen in the Dravida style mainly due to the storeyed character of its superstructure. In an *alpavimana* of one *tala* above the wall or *pada* and its entablatures (*prastara*) we have only the *griva* and the *sikhara* piece capped by the finial. In *vimanas* with more than one *tala*, we have above the *prastara* of the first *tala*, the *pada* of the second repeated with its own *prastara* above and succeeded by the *pada* of the third and so on. Thus the *griva* or neck of the entire unit is reached only above the *prastara* of the last *tala* existing, over which is the true southern *sikhara* part followed by the finial. Thus the fundamental difference between the northern and southern temple model is clearly borne out by the disposition of its component parts.

It is also to be noted that unlike the southern Dravida type of temples, the curvilinear or *rekha sikhara* type of northern temples do not have a clear-cut *prastara* part above the *pada* and below the *sikhara* proper. This is one of the major differences in the composition of these two styles and is absolutely directly connected with the structural arrangement of the *talas* in these two styles. The southern style continues to show an *alinda* whether of the *arpita* or *anarpita* type throughout its development, although the temple below may be almost invariably *nirandhara*, whereas the northern temple which shows a multiplication of *bhumitalas* over the *kutachadya* or the cornice shows *bhumis* piled one above the other not leaving any distinction between the outer and the inner sanctum wall (the *bahya* and *antarabhitti*) although almost invariably the temples would be of the *sandhara* type.

It would also be worthwhile to record that co-eval compositions, even at widely separated tracts, tend to have a basic unity of conception. This is well adumbrated by two examples. The Parvati temple at Nachna and the Jain temple on the Meguti hill at Aihoi are, despite their stylistic differences, having a *sandhara* lay-out, a super-structural storey which is plain, centralised and of a single chamber. The latter

temple is securely dated as 634 A.D. and there is every reason to believe that the former is not far separated from it in time. Again, in the temple of Parasuramesvar at Bhubanesvar, the Early Chalukyan temples at Aiholi, and the Surya temple at Sutrpadā and Varaha temple at Kadver (the last two being located in Saurashtra), in all these cases, the lay-out is in the form of a cella with *antarala* and a longitudinal front *mandapa* with a central nave and two-side aisles, over which the roof is flat though rising in the form of a clerestory. The main *sikhara*, however, is of the *rekha nagara* type and rises over the cella with an attenuated or prominent *sukanasa* on the front face of the *sikhara* and resting on the *antarala* roof. Obviously, this is a rudimentary early form in all these places which are situated in the Western India, Deccan and Eastern India and are approximately of the same period, i.e., seventh century A.D. All the cases are again of the sandhara type. This type is not, however, to be seen in northern India in the early period, nor in the deep south. In all the places, however, some of the earliest efforts in structural architecture are in the form of a simple shrine cell with a superstructure which is *nagara* or *dravida* and which has a front porch usually on the eastern side. While there is a lineal arrangement of the auxiliary *mandapas* (each having its own *sikhara*) in front of the shrine in the northern set-up, in the south, the only adjunct is the *ardha* and *mahamandapa* and *mukhamandapa* of varying dimensions and all having flat roof, and the auxiliary shrines are disposed in specific points of the compass around the temple along the *prakara*, having their own preferred orientation. This development of the subshrines is a peculiarly distinctive character of the southern temples and gives direct evidence about the ritual growth of the strength and significance of the pantheon individually on the Saiva and Vaisnava sides.

The blossoming of the classical art of India had often been the subject of considerable discussion. While it is not generally disputed that the crystallisation of art expression has already taken place in the centuries immediately preceding and succeeding the Christian era both in the south and in the north, and in both cases, on the Buddhistic plane, the classical Brahmanical art is taken to have been given enormous stimulus by the rise of the imperial Guptas in the north. While it might not indeed be relevant at this stage, to assess the role of Gupta art in the region of its rise and development, it would not be inapposite to note the state of affairs in the Deccan in the opening centuries of the Christian era. In the pre-Christian centuries when with the downfall of the Mauryan empire, politically small though not culturally negligible powers like the Sungas and Kanvas filled the vacuum for a while and were to be followed by the Kushanas, (who had certainly a greater claim to political as well as cultural stamina), the Deccan, sheltered relatively as it was, pursued the Buddhist faith vigorously under the Satavahanas, as exemplified in countless art centres in Western India like Karla, Bhaja, Kuda, Kondane, Junnar, Bedsa to mention a few, and the renowned capitals of the Satavahanas like Amaravati (ancient Dhanyakataka) were also pursuing a life of rich social prosperity as reflected in the Chaityas, Viharas, Stupas, etc., built in brick core and encased in marble or limestone not to mention

the large volume of riverborne and seaborne trade which was placing them in almost direct accessibility to the classical Graeco-Roman empires of the Mediterranean. Thus the unmistakeable germs of art development, as a concomitant of temporal affluence and religious fervour, had already been sown on the southern soil and irrespective of what the religious vicissitudes were in the succeeding centuries, the basic genius of the art-orientated craftsmen was not to be snuffed and was, indeed to seek fresh fields and pastures new. The opening centuries of the Christian era also was indeed the most opulent, the most glorious and the most intellectually mature period of history for the south, in art and literature, and no better evidence could be adduced of the greatness of the era than the fact that Sanskrit was already one of the acknowledged court languages of the Ikshvakus of Nagarjunakonda-replacing the Prakrit of the earlier phase—well before Samudragupta could have thought of the Digvijaya or even been born. Architecture, yet of brick and stucco with stone slabs sparsely used, of Hindu religion, was clearly evolved already, though partially drawn from Buddhist structural formulae; iconography was, though restricted, of significant character, having all the basic elements of epic and Pauranic religion. The very seeds of Vaisnavism and Saiva creeds were already sprouting into sturdy plants, the former apparently the result of the Abhira interregnum after the fall of the Ikshvaku rule in the lower Krishna valley and the rise of the Brihatpalayanas and Salankayanas and the Pallavas a little later. Constructions were already employing square, rectangular and apsidal plans for temple lay-out and what more, even the names of early forms of temples, like *Sri Visala* etc., have been familiar, as evidenced in inscriptions themselves. A complete temple unit, with a central shrine of apsidal form, surrounding subshrines, an outer *prakara*, a *dhvajastambha*, a ghat leading the river, had been established in the second half of the fourth century A.D. and if a slightly later evidence of the Visnu temple in the same Nagarjunakonda valley could be integrated with this evolution, the use of wood (*daru*) for the *mula pratima* in the temple was already attested to, *udumbara* then, as now, being the chosen wood. The picture that emerges in the lower Krishna valley in the third-fourth centuries A.D. is thus of no mean magnitude in the development and diffusion of ritual architecture and art of nascent Hinduism in the South and, though yet formative, was imbued with all the important elements that Silpa texts speak a few centuries later as germane to hieratic architecture and ritual. Whatever grew out of this in the succeeding periods before we again see structural architecture in stone, in the sixth century A.D. was apparently a continuance of the brick medium. We are nonetheless, under obligations to the evolving *genre* of art impulses in the Deccan which were resuscitated in the sixth century A.D., first as cave art and then in the structural medium. Art, by then, had certainly drawn from the best elements of a corresponding northern zone of stimulating endeavour, namely, the Gupta kingdom and was able to establish firm links in language, literature and culture with the north, essentially through the medium of Sanskrit, but it would indeed be unrealistic to consider Gupta art as a kind of *elixir* which gave life everywhere to dead tissues and reigned supreme. Indeed, what is

often considered as the essential equipment of Gupta art, was in abstraction, a kind of common legacy particularly in the religious plane, and the greater scope for raw material and immediate traditions of the Buddhist art gone by, as found in the Deccan, were certainly important factors that made the Chalukyan art of the Deccan—to which the succeeding Rashtrakutas added another dimension of vigour—a basic nucleus of art dispersal in the South; which together with the Pallava art of Tamil Nadu was to be the bed-rock of all subsequent art endeavours in the entire Southern India, from sea to sea.

In dealing with regional styles, it would be useful to deal with the Deccan and then the deeper South, on the one hand and early Gupta temples and the subsequent flank movements in the West, North and East of the Aryavarta, on the other. We may thus begin from the establishment of the Gupta empire in the northern plains and the immediate political and cultural repercussions in Central India, as well as the western and the eastern zones. The Gupta empire gave political stability to north India for the first time after many centuries and the fact that the Imperial Gupta monarchs gave active and direct patronage to Brahmanical Hinduism, resulted in a sudden spurt of growth and activity in all the zones in the Gupta kingdom which had been the most ideally suited for any creative constructional activity. Thus, Central India or Vindhyan upland, from Reva to Malwa, and the secluded but prosperous Sorath district of Saurashtra (again with a legacy of the Kshatrapas in cave art), produced perhaps the earliest structural traditions. These early Gupta temples at Sanchi, Udayagiri, Tigowa, etc., are less notable for any individuality in temple form than for the fact that, for the first time, a beginning had been made for a shrine unit, wherein, the absence of the *sikhara* was notable and the presence of the front pillared façade was emphatic. The former implicitly conveys the logical outcome that the temple skyline represents to the rock-art on the one hand and brick medium on the other. It might be argued why the temple was having a flat roof when superstructural appendages have already been well indicated in the relief carvings at Bharhut and Sanchi, well in the pre-Christian centuries. The reason, firstly, was that these relief-models were invariably those of civic and secular edifices, and it was in differentiating these from the religious ones that the formative efforts of Brahmanical Hinduism were directed. Secondly, the Buddhist formulae for Chaitya shrines have been of the apsidal order, and these most often, as suggested by the large Chaitya *kudu* or dormer on the front, were of curved side and rear profiles. These were carved in rock directly from wooden models and brick imitations were also existing side by side, as in the Deccan. The Hindu temple was to have a clearly different roof form, and certainly a flat roof was the simplest of these with a simple *amalaka* on top centre. This flat roof would be amenable to structural stone architecture on the pillar-lintel formula or the trabeate order. It would provide scope for the evolution of a super-structure, individual to Hinduism in due course. Meanwhile, the façade pillars and the door frame of the cella, though patterned after norms already existing would call for a deviation and systematisation specific to the Brahmanical creed. It is this that

results in the three-sectioned, shaft part, abacus and capital, followed by a double cornice with a bold recess in between which serves as a parapet or *vedi* on the roof. This plain and bold *kantha*-like double cornice is a typical Gupta device and is adopted later as an element of the Kalinga school also. Gradually, this pillar order was to develop into an elaborate scheme as found in the early mediaeval temples. In any event, it was seen that, independently of the actual earliest structural temples extant, as noted above, we find that the *deva-kulas* which existed at the time of Buddha, to whom he was traditionally taken soon after he was born, are also seen. Such *deva-kulas*, contemporary with the Buddha we do not have, but in the early Mahayana period as depicted at Nagarjunakonda, we are specifically supplied with the relief-picture of such a *deva-kula* to which child Siddhartha was taken and where the *deva* in the temple is portrayed as having rushed forward to meet and grace the child. Thus, we do not definitely have any notional or actual utilisation of a *sikhara* or superstructure on a temple unit at the earliest stage, and flat roof was the vogue although a slight slant would have been imparted to the roof-top in order to drain storm water away from the roof. A like arrangement existed in almost all the early Chalukyan structural temples and what more, apart from the visible gradient imparted to the roof sections on all the four sides, regular hood stones of semicircular cross-section were laid on all the radiating joints of the roof slabs, in order to obviate any percolation of water. This practice started with the Kadambas who were earlier to the Chalukyas and from them the latter borrowed this usage. The Kadambas having been located in an area, namely, the lower Konkan coast, which was noted for torrential monsoon rains, had the climatic need to improvise such devices in their earlier residential structures and this was apparently adopted for ritual temple structures as well.

Schematically and logically, the next stage should have been a superstructure which contains a chamber, most conceivably laid on the walls of the lower shrine chamber itself and which again would have had a flat roof. Such a temple we find at the Parvati temple at Nachna and Meguti temple at Aiholi though the latter seemingly had a southern *sikhara* on top. Both these temples, however, are datable to the end of the sixth century A.D. and 634 A.D. respectively, whereas the first temple with a regular *sikhara* of a rudimentary though stylistically finite form was that of the Visnu temple at Deogarh.

In both the cases, however, the common feature is the absence of the *Mahanasika* or *sukanasa* in front of the *sikhara*, but there was perhaps an *alpa nasika* on all the four sides of the *sikhara* in the case of the Deogarh temple which decidedly rose in two tiers, the top corners of the lower tier probably having had the *amalakas* (although this is not detectable on extant evidence) and the upper tier having another *alpanasika* in a smaller and wider unit on all the four sides, more or less paving the way for the further evolution, as was seen at Gop. The temple at Gop will be dealt with when we come to Gujarat, but perhaps it would be educative to take it into account at this stage since it is contended by some that this temple should be as

early as mid sixth century A.D. Internal and external and circumstantial evidences, however, would tend to place this temple nearly a century or slightly less later. Here the *nasikas* in the two-tier *sikhara* have a boldness in projection, becoming the *mahanasikas* and by their occurrence on all the four sides, they are clearly the oldest effort in Gujarat. The Gop temple, by all accounts, is a mixture of impacts from the post-Gupta as well as early Chalukyan elements from Central India and Upper Deccan. When even the Deogarh temple could be dated only in the second half of the sixth century A.D., it could be unrealistic to consider Gop, in the Saurashtra hinterland, to be even earlier than that.

The brick temples of the same stage or slightly earlier to those of Deogarh etc. may now be considered. There are three examples of those which could be taken as having pertained to the Gupta *genre*. The largest is of course that at Bhitargaon (Kanpur District), the next is that at Nagari (Chitorgarh District, Rajasthan) of which barely the foundational and plinth terrace and a few jamb and lintel pieces of stone have survived, while the third and perhaps the earliest of this group is the one at Baigram (Dinajpur District, East Bengal), which is perhaps identical with the Vayigrama mentioned in a copper plate grant discovered at the site, mentioning a temple built by one Sivanandi in 447-48 A.D. This temple is also *sandhara*, like Parvati temple at Nachna and had a wide terrace around it. The first two appear to have had a similar type of plinth terrace which was constituted of hollow chambers with axial or radiating spoke-walls, with an in-filling perhaps of brick bats and earth, recalling a similar device in some of the early brick *stupa* cores in the Andhra country. The temple at Nagari, however, in its essential features seems to be the earlier of the two, though both of them would fall in the sixth century A.D. The highly ornate and elaborate offsetted character of the Bhitargaon temple would seem to make it later than the Gupta temple at Deogarh whose walls are plain and are relieved only by the bold central panel-niches on the three sides. A stone temple of this period but probably earlier than that of Deogarh is the Siva shrine at Bhumara. Here the style is the same, namely, the open temple type with an outer terrace for circuit, but the subshrines are only two instead of four. It differs of course basically from the Parvati temple at Nachna in being a *nirandhara* shrine. It further contains in its *garbhagriha* an *ekamukhalinga*. The terrace itself is not equal on all the four sides but has a longer spread on the east to accommodate perhaps for an entrance mandapa, and has the requisite inseting of the plinth also on this side from the main square.

A matter of incidental interest as between Bhumara and Deogarh temples is the fixation of the *pranala* or drain from the cella across the wall outside for discharging the *abhisheka jala*. In the former case with the temple facing east, the drain is to the north of the *linga* and in the north wall. This is a widely prevalent practice in early as well as later periods. In the case of the latter which faces west, this *pranala* is to the right of the central object in this cella and is pierced into the northern wall. This indicates that the *pranala* was desired to face north irrespective of whether the

temple is facing west or east. This practice was already in vogue even in the cave shrine of the Gupta period as at Udayagiri in the Boar Cave, which carries an inscription of the time of Samudragupta. The shrine itself was perhaps of the end of the fifth century A.D.

The important common factors that emerge out of these early temples of the Gupta and post-Gupta times are that (1) all these temples are invariably erected over a large terrace; (2) most of the temples, particularly the evolved ones, have subshrines; (3) the superstructure over the main shrine in most of the cases, utilises the *chaitya kudu* design either by a duplication or an enlargement of this device, and further the *sikhara* itself is essentially reared in two tiers, whether these tiers are of plain single units horizontally or are divided into a series of courses, utilising niches and *chaitya* designs. The two tiers are relieved by the rising *navika* on all the four sides of the tiers; (4) that *amalaka*, except, perhaps, on the very top, does not seem to have been employed in any of these; and (5) that all these temples have a prevailing square section from bottom to top, and have also mainly a *triratha* lay-out without any subdivision of the lowest *tala* horizontally by mouldings, as happens in the evolved central Indian temples from the ninth century onwards, either into the *trianga*, *panchanga* or *saptanga bada*, depending upon the *triratha*, *pancha ratha* or *saptaratha* lay-out.

It would be seen that this formula incorporating all or most of these five elements is seen adopted in the outlying zones as in the Gujarat-Pratihara region of Marwar, as in the Brahma temple at Mandore (Mandavyapuri) eighth century A.D. and the temple at Gop in Saurashtra. The former temple, however, has by its triple terrace and special features of the plinth of the cella proper, such as the beam projections in the *bhadra* part, would seem to have common links with the early Chalukyan temples of the Deccan also. The use of a large terrace around the main temple, of fixing subshrines separate from the main shrine on the plinth, of the projecting *triratha* lay-out, of having the main shrine constituted only of the cella without even a front *mandapa*, are all *not* native to the southern style of the same period in the Deccan, as at Badami, Mahakutesvar or Aiholi. These may thus be taken as the essential features of the ground plan of the northern temples. Some of these features, however, are not found in Gujarat also, as for example, the large *jagati* terrace, or the subshrines at plinth level. *Panchayatana* type having subshrines on the plinth at the corners are, however, common to both Rajasthan and Gujarat, although the earliest in the former, as at Osian, is in the last quarter of the eighth century A.D. while at the latter area, it is as late as the 12th century A.D., forming part of the mediaeval growth there.

Monolithic temples of the northern style in the sandstone hills have been found almost following the Rashtrakuta period of cave and monolithic art of the Deccan, and apparently influenced by them. The two important examples of theirs are at Dhamnar in Central India (early ninth or late eighth century A.D.) which is a complete temple unit with the *parivara* shrines, much like Kailasa (Ellora) but for its

northern forms, and in the Chaturbhuja temple on Gwalior hill, of the Pratihara period in the ninth century A.D.

After the classical period, the northern temple architecture in Aryavarta had its own period of diversification of the basic formula, and Bodhgaya temple would have to be considered from this angle. In its present form, it is perhaps not much earlier than early eighth century A.D., and is indeed as close and faithful magnification of the primary *stupa* miniature of the northern vogue as one can imagine, complete with base, the superstructure, pyramidal outline, and the 'tee' (hti) corner turrets which are replicas of the main tower. This was perhaps one of the last temples to be constructed in the brick tradition, the other notable examples being the Lakshmana temple at Sirpur, temples at Kharod and Pujari pali, Parauli (Kanpur District), Arang (Raipur District), Sauri Narayan temple (Bilaspur District). The Lakshmana temple has indeed been an archetype in the North style since it differs assiduously in its circular cross-section from the normal *nagara rekha* type and is found only in a limited area in the upper reaches of the Narmada, as at Rajim also. The terrace of the Lakshmana temple is of Cellular foundation, an indication that it directly follows the Gupta norm as at Bhitagaon, Nagari (Rajasthan) etc. It carries further an almost sharply angular gable *nasika* over the door way and in this, it partakes of an *art motif* that seems to have very wide provenance from Saurashtra to Kashmir. The other archetypes found in the central and northern regions are those constructed under the dynasties of Pratihara, Chandella and Kacchapaghata, Paramara, Kalachuri etc. Although it would be unscientific to consider each of these dynasties as having promoted a separate substyle, the fact remains that we have at least three or four main temple forms as having developed in central and northern India under the patronage of these kingdoms, and temples like Teli-ka-mandir, Gwalior (Pratihara), Sas Bahu (Kacchapaghata), Kandarya group at Khajuraho (Chandella), Udayesvara temple at Udayapura (Paramara) and the temples at Nohta and at Amarkantak like the Kesava-narayana, Macchindranatha and Rajakaran Dahariya (Kalachuri), do reveal a diversification of the basic archetype wherein, not only elevational developments in gross size and craftsmanship, but also slight variations in the ground plan attest to the responses made to available raw materials, local mannerisms and ritual growth, of these shrine units.

These regional inflexions were not necessarily restricted to one isolated zone, but had often freely crossed their frontiers into other realms, as caused by conquests and contacts, and would appear to have been together serving as a community of architectural traditions and modulations, freely partaken by widely separated areas such as eastern Rajasthan, Central India, Malwa, and the legendary Nala-Kosala territory in the upper reaches of Narmada and Mahanadi. The outstanding features of these substyles are the provision of a spacious *jagati* terrace; the multiplication of the plinth mouldings which are, however, clearly different from *Lata* formula, and show only alternations of *padma*, *kumuda*, *kantha*, and *kapota*, the provision of one or more *bandhana* moulding to divide the wall into more than one

horizontal register; the utilization of *urahsringas* in a huddled though gradually thinning out vertical groups; and in the arrangement often of a Latin-cross plan for the *sandhara prasada* and its front *mandapa* by providing open balcony porches for both on the sides. It is interesting that the early brick temples at Parauli, Kurani, Tinduli, Arang and Kharod, having the circular or polygonal facets on the main *vimana* wall are very individualistic, and further develop into the Gurgi-Masaun and Chandrehe circular temples. Most of these temples range between the ninth-eleventh centuries A.D. The Amarkantak temples, on the other hand, are the normal types in Central India and east Rajasthan and show triple shrines with common vestibules in some of them, an almost stereo-typed and stylised *sikhara*, and a double *amalaka*, while the wall carries double *bandhana* mouldings dividing its vertical register together with plinth and entablatures into *saptanga-bada*. The upper part of the *sikhara*, unencumbered by the *anga-sikharas* is another innovation, as seen in the Viratesvara temple at Sohagpur (Rewa District).

Undoubtedly, the finest example of Pratihara, probably of the time of Mihira Bhoja period (836-88 A.D.) would have been Teli-ka-mandir, which, in its essential features, is primarily Pratihara and has the tall *udgamas*, the lack of *kuta-chaidyas*, the subdued *ratha* projections, the elaborate niche framework becoming *ghanadvaras* or subshrines even, the telescoping of the *sukanasas* of the niche top, revealing a *latina-mulamanjari* overhead, the lack of *simhalalata* on the *nasika tunga*, the Ganga Yamuna *dvarapala* motif (the last mentioned being of Saiva affiliation), the *dvarapalikas*, on the inner door frame, the Garuda on *lalatabimba* and the pilasters on the cella. All partake of Pratihara style in the post classical period as widely ramified from north Rajasthan to lower Deccan.

The best example of the Kachchapaghatas—of whose work we might make a sub-style—who closely followed the Pratiharas and ruled from Gwalior in the 10th-11th century A.D. is crystallised in the Sas Bahu temple (1093 A.D.) at Gwalior, apart from the temples at Badoh, Sihania etc., the former being an *ashuta-parivara* shrine. The main elements of the architectural composition are the utilisation of the *vyalathara*, *gajathara* and *narathara*, though not the *asvathara* in the plinth; the elaborate *vedi* with incessant pilasters, the dwarf pillars and projecting porched entrances on three sides; the introduction of additional subshrines in the corner angles of the *sabhamandapa*; the raising of the central part of the *sabhamandapa* into a high clerestory by tilted pillars, thus allowing the first and even second floor perambulatory bays to be open on three sides into projecting porches; the structural provision for an antechamber or *antarala* in the cella itself integral with the projecting transept just outside the cella, thereby establishing the bonding between the *sikhara* and its own *sukanasa* and then on to the *samvarana* roof of the *sabhamandapa*; the elaborate multi *sakha* door frame, sill and lintel with its *uttaranga* carrying the trinity, and other divinities; and above all the inner ceiling with its most amazing *vitana*-work using the idioms of *gajatalu* or *kshipta* or *samatala*, depending upon whether the ceiling is in the centre of the *sabhamandapa* or in the front porch, or side porches, variously;

the absence of *kudmala* pendentive in the centre of the *gajatalu* and also that of *madanika* brackets supporting the *nabhicchanda* type of ceiling framework; all these are present in these temples and differentiate it from the counterparts either in Gujarat or Rajasthan, though quite a few of the elements mentioned above are common with these regions.

There are some interesting devolutions contingent upon a prolific utilisation of stone for architectural essayings, particularly on an ambitious scale and dimensions. These have tended to familiarise the medium so much that improvised minimisation of functional craftsmanship had been resorted to. Elaborate ornamentation, often with considerable minuteness, had been a simultaneous and countervailing vogue. The exterior surface had to be bonded with precision so that the form of the temple model could be elegantly brought out. The interior, however, particularly the shell of the *sikhara* not visible to the eye shows an extreme simplification to the limit of looking dangerously disarranged, comprising a series of pillar-lintel framework in rising tiers on which the veneer stones are moored, and are left free without being chiselled short and even. The inner joints of the *sikhara* are, to a large extent, having wide gaping spaces which had been secured by stone chips inserted between them, as also by a sparing use of lime mortar in which the chips are also included. A typical example of such a temple could be seen at Deo Somnath in Durgapur District of Rajasthan. The style is essentially the Central Indian one, with double-storeyed *sabhamandapa*, as begun by the Kachchapaghatas. The sculptured carvings, however, are very sparingly employed, but the stature of the temple had been highlighted. This is at the end of the 13th century A.D.

The upper Deccan was ever integral with the Central Indian articulation in the realms of culture and crafts, and nowhere do we see it better than in the so-called Hemadpanthi type (of the Bhumija style), that was initiated by Paramaras of Central India), patronised alike by the Yadavas and Silaharas in the Western coastal tract. The temples of Gondesvara at Sinnar, the temple at Jhodga and at Ambernath (built by Silahara Mammuni in the 11th century A.D.) are all primarily of the same *milieu*, as the truly Paramara edifices of Udayesvara at Udayapur, and Siddhesvara at Narnaul, at Arang in Rampur District, and at Menal and Bijholia in the Uparamala tracts of eastern Rajasthan (patronised by the Chahamanas of Sakhambari), and should be considered as a single art-evocation willingly imbibed over adjacent territories. This is indeed a common mediaeval phenomenon and takes place in Gujarat-Saurashtra-Rajasthan and Madhyadesa also. In a different garb, it constitutes the mediaeval devolution of later Chalukyan architecture, as seen in the Hoysala and Kakatiya styles of the lower Deccan; and in the South, again, it takes the form of the later Pandya-Vijayanagar achievements. They are all motivated by the same *elan*, the salient elements of which are physical stature, exuberance of ornamentation, profusion of cult iconography and proliferation of subsidiary shrines. It is verily the period of high stylization which lacked the originality, freshness and direct appeal of the days of adolescence and maturity of Indian art.

(b) The Western Flank (Rajasthan)

Rajasthan has been indeed the dreamland of ancient architectural achievements. Richly endowed by nature with fine soft grained sandstone in all shades, as well as tough granite and the rather friable schistose rocks, the Rajasthani craftsmen had shown an early promise of architectural profundity. Even before stone could be initially familiarised as a structural medium, the brick and timber medium had been flourishing here. The earliest extant examples of (conjectural) wooden temple on a unique ground plan which was elliptical in shape, were in Rajasthan at Nagari and Vidisa (the latter in Malwa). They were dedicated to Sankarshana-Vasudeva cult—the earliest known brahmanical religious cult in India from which the Visnu iconography itself drew later its sustenance. The two temples are datable to mid second century B.C. of the Sunga period, and aside of their having most probably had timber in their erection which has since been completely eaten up leaving a negative grove, we know very little about the superstructure or even the composition of the walls. We know that these two temples are elliptical in plan. The succeeding Gupta age produced its impact on Rajasthan, and the creations of this period are the brick and stone temple, again at Nagari with a bold *triratha* ground plan, with the foundation of the same being of cellular structure. Here again, we have not much left of the superstructure, except that in view of the affinities of the sculptural panel on massive stone jambs and lintel in the place with similar carvings at Deogarh etc., we can give a date to Deogarh and Nagari, which would be more or less contemporary.

The post-Gupta period saw a rise of many local idioms under the patronage of the Gurjara Pratiharas, the Guhilas, the Chahamanas of Sakhambari, and the like, to be fused later in mediaeval times into one complex comprising the Gujarati Solanki and Veghelas, the Mewar rulers of Chitorgarh, the Chahamanas of Nadol, Jalor etc.

The most notable early achievements of Rajasthani architecture was confined to Marusthala (Marwar) at Mandavyapura (Mandore) near Jodhpur. The activity was indeed well spread out within the area, as at Osian, Buchkala, Ghatiyala, Mandore, Kot-Mangrol in Nagore area, and at a slightly later period at Varman, Sanderav, Kekind, Lamba, Harsha etc.

The Guhilas, of course, started even earlier at Nagda (the ancient Nagahrada) near Udaipur and were to be responsible at a subsequent stage for the Lakulisa temple near Eklingji and the Sas-Bahu temple complex at Nagda, and the Ambadevi temple at Jagat. At the last mentioned place of the early tenth century A.D., the prevailing trends from Central India and Gujarat were freely employed.

The subsequent phase is reflected at Nadol, (Pali District) and Kiradu (Barmer District). The Vaghela patronage produced such exclusive monument-groups like the twin temple at Mt. Abu and the Kalika mata temple at Dabhoi, near Baroda, while the now-dead capital town of Chandravati at the foot of Mt. Abu, can boast of countless temple ruins speaking of a high and mighty art-patronage in the mediaeval times here and a flourishing centre of Saivism, as opposed to the Jaina vestiges of the Abu hill top. Of course, early temples of the 9th century A.D. for Hinduism exist on the

hill top also. By late mediaeval times, an almost deliberately nurtured exuberation of the temple lay-out, resulting in a colossal pile of a staggeringly complicated array of interior component units, storeys etc.,—a characteristic of Western Indian Jainism—has been achieved, as in the Jain temple complex at Ranakpur.

Vatsaraja and Nagabhata were undoubtedly the most illustrious kings of the Pratihara house of Mandore. The sprawling vestiges of temples at Osian bear eloquent testimony to the excellence of their craft-potential. The temples were no doubt of medium size and, in form, displayed a becoming simplicity of elevational profile as well as ground plan—the most favoured plan being that of the *Panchayatana* type. The plinth mouldings are compact and coherent, the main wall relieved by mild projections and recesses of the central and terminal sections and with a lack of the cornice; the superstructure is *ekanda* in unit and embellished with *bhumi amalakas* and *jalaka* ribbings of high clarity; and an *antarala* in front of the cella is all but a *praggriva*—these clearly showing an almost widely employed archetype prevalent in Gujarat, Rajasthan and Madhyadesa. The superstructure above the *praggriva* is a *sukanasa*, tending to be almost a sharply ending gable, and not showing the peculiar features of the *mukhapatti* which is so characteristic of the Chalukya-Nagara temples of the Deccan. The niches on the *jangha* or wall, however, are apt to show an *udgama*, which strongly anticipates the evolved Pratihara usage as found subsequently at Gwalior in the Teli ka mandir. The vertical profile of the *sikhara* is fairly erect with a mild curvature only towards the top. The iconographic elements of the temple, however, bring it out to be a product of the most evolved ritual pantheon which is nonetheless restrained in its polarisation of the units. Surya and Harihara were doubtless most popular, and the *parivara* shrines mostly show that of Durga, Visnu, Ganesa and Brahma. The entire pile invariably stands on a medium high *jagati* terrace whose outer faces also carry figure mouldings as well as niches surmounted by *udgamas*. Kubera and Ganesa guard the entrance of the plinth. Dikpalas and Navagrahas are shown on the walls and lintel of cella door respectively. The *pillars*, where employed for the *mukhamandapa* that might replace the *praggriva*, are of the prevailing *ghatapallava* type with fluted shaft. The friezes below the cornice level carry Krishnalila scenes. Ornamental designs include both vegetal patterns as well as geometrical devices like chequer-patterns etc. The sculptures have an even and dignified stance as a whole, and do not show any unduly swaying rhythm or acute *bhangas*.

In Osian itself we are able to see a development from the earliest stage (the last quarter of the eighth century A.D.—as attested by the Vatsaraja inscription in the Jain temple here) for nearly two or more centuries, culminating in the Sachi Yamata group where again the earliest (to the proper left of the main shrine) antedates the latest by more than a century. The *ekanda* shrine develops into a *panchanda* unit at Osian itself, at Mandore, Kekind, Sanderav etc., and correspondingly there is a *sabhamandapa* added to the *antarala*, ending with rather tall pillars rising from the ground level for the *agramandapa* porch. The roof of the *sabhamandapa* tends to

have a rather restricted *samvarana* exterior and *nabhichchanda* interior ceiling, in the central bay, but later grows in dimensions and details of workmanship. It develops simultaneously both into the *urahsringa* type as at Lamba and, Bijholia, and also into the *navanda* type showing the *mulamanjari* on the upper part of the *sikhara*. A Paramara (Bhumija style) interlude is seen at Menal, Bijholia, and Chitorgarh. apparently derived from the Paramara-Kalachuri contacts of Somesvara Chahamana and finds a unique place amidst the otherwise plain Nagara *rekha* type.

It is, however, seen that in Rajasthan, by the 10th century A.D. or slightly later, the *sikhara* tends to be sharply angular at the corners, maintaining this body up to the *griva*. Both *sandhara* and *nirandhara* usage is simultaneously found, although it should be said that *sandhara* usage does not appear before the 10th-11th centuries A.D. Alternate usages are the possession of two doors at the inner ends of the side bays of the *sabhamandapa* giving access to the *prakara* circuit of the main *prasada*. Provision of pillared porch projections in the form of balconies are sparingly employed upto the 10th century A.D., whereafter a regular *kakshasana* parapet with openings all around becomes the norm. The Ambadevi temple at Jagat shows an interesting case of a grilled and blind porch projection on the side walls of the *sabhamandapa*. The later the temple, the higher is the *jagati* terrace and this ultimately results in a regular closed flight of steps with an overhanging balcony roof and rooms⁴. A fairly large-sized and evolved example of this kind is the Somesvara temple at Nadol. The impact of Gujarati Solanki style continues to be felt keenly on the mediaeval Rajasthani temple, not only in the employment of *asvathara* or horse course also in the plinth, but also in the nearness of the component shrines, exuberent carvings and elaborate-pillared arrangement of the *sabhamandapa*. This can be witnessed at Kiradu.

(c) The Western Flank (Gujarat)

The architectural movement in Western India had an almost continuous and organic growth from the early centuries of the Christian era up to the mediaeval times. Inevitably, the earliest remains were mainly Buddhist, of which the most outstanding are the Uperkot caves at Junagadh and the large cave at Khambalida. Scores of others like Sana, Talaja, etc. each having a multitude of rock excavations of the *vihara*, and *chaitiya* types indicate the hold that this religion had had on the local people in that period. The first indication of brahmanical ascendancy came during the time of the Guptas but we do not have any visible remnants of their art endeavour. The slackening of the Imperial yoke, from the time of Kumaragupta, on far-off Saurashtra brought out a small *coup de etat* resulting in the rise of the Maitrakas, robust and militant in their outlook, devoutly Saiva in their religious feelings and utterly uninitiated into the finer realms of art and aesthetics. As the movement gathered

⁴ This is not unlike that of a *nagar-khana* of the earliest Islamic mosque as at Barikhattu in Nagor District (Rajasthan), built of sandstone, and of the time of Iltutmish.

momentum and illustrious kings rose, the Saurashtra country was united under one umbrella and much of coastal Gujarat was part of the empire. Buddhism, however, did persist in the hinterland and received even effusive Royal patronage as in the time of Siladitya Dharmaditya who was matrimonially related to the great Harshavardhana of Kanauj, and Valabhi the capital was flourishing with countless monasteries whither scholars from many lands repaired to sit at the feet of great masters, raising the metropolis to the status of a Takshasila or a Nalanda. Notwithstanding this, we do find that brahmanical Hinduism was rising slowly but steadily and by the mid eighth century A.D., we have fairly finite expressions of an early architectural movement, as seen at Roda and Samlaji. These coherent architectural essayings should certainly have had a stage of nearly a century and more of formative and bold experimentations wherein, the end-product was quite an amalgam of many coalescing trends from far and near, having their impact on the new patrons, unfettered in their outlook and eclectic to a degree. It is indeed this stage that is occupied by the examples of the 'Maitraka period' as we, might call them, without necessarily conferring upon them any stylistic integrity. Gop, Kadver, Sutrapada, Visawada, Kinnerkheda, Pachtar, Bileswar, Miani, Pindara etc. contain the vestiges of these early efforts. The outstanding elements, heterogeneous as they are, of this style would be (a) heavy and bold quadrantal roofing rising in more than one tier and with *nasika kudas* embellishing the slopy cornices, (b) an almost plain and featureless wall section, relieved occasionally on its upper part by rafter holes, either false or functional (for receiving wooden beams), (c) a significantly prominent plinth terrace upon which the temple stands, and (d) the utilisation of slopy roofs, also for the oblong front *mandapa*, where such is provided.

The most unique archetype among these temples is that of Gop. Its features, other than (d) above, have an additional sculptural distinction of *bhuta ganas* in panels on the walls of its multiple terrace, and carved gods in the *kudas* of the *sikhara*. The *sikhara* does not have any *amalaka*. It is less than one-third of its main wall height. It is datable probably to the first half of the seventh century A.D., considering the fact that the style, if it could be called so, is in its raw beginnings, but even then shows out as a *melange* of the Chalukya, Gupta and other peripheral styles. The other two archetypes of the 'Maitraka' temple architecture are exemplified by the Sutrapada and Kadver temples. The former is almost a regional variant of a *Sandhara Nagara rekha prasada*, with quadrantal, *bhumi* feature, giving it an indigenous inflexion, and which has a long front hall divided into a central nave and side aisles by pillars, the former having a clerestory and the latter supporting a slopy roof which is not unlike that of the early Chalukyan temples at Aiholi etc. on the one hand, and Parasuramesvar temple in Bhuvanesvar, Orissa on the other. It is most decidedly a typical early Nagara prototype, and had nothing to confine it as a specially local product. The other temple at Kadver is even more blatantly coastal Chalukyan with a slopy roof completely circumscribing the cella, and with the shrine door frame carrying many familiar early devices on its *sakhas*. This, again, is not by any means a local idiom nor introduces

any particularly local craft innovation. The group of temples represented by the specimens at Bilesvar, Pindara, Visavada, Pachtar etc. are all essentially of the Gop type but decidedly evolved further into a less slender stature with superstructures containing a series of receding *bhumis*, each with many *nasikas* in reducing order, and capped by *karnamalakas* and top *amalasara*. They all show only an incipient front *mandapa* and no vestibule beyond. They are all on a *jagati* terrace. The temples at Miyani are more akin to the standard Nagara temples and even show the Ganga-Yamuna formula on the door jambs. They are essentially less than medium sized. Therefore, a not unreasonable span of 150 years will have to be assumed between early seventh century A.D. to the end of the eighth century A.D. for the sluggish spread of the provincial variants of the general *rekha Nagara* norm or its southern (coastal Chalukyan) variant to shake them out of their torpor and lead them into the general continental line, as seen in efforts like Wadhwan and Tarnetar temples. A chronological scheme for early Saurashtra temples is, thus, most likely to be asunder.

<i>Gop temples (main archetype)—</i>	Early Seventh century A.D.
<i>Pachtar, Bilesvar, Pindara (Gop type)—</i>	Mid-seventh century A.D. to Early Eighth century A.D.
<i>Visavada (Gop type)—</i>	Late Seventh Century A.D.
<i>Kadver (main archetype)—</i>	Mid Seventh Century A.D.
<i>Sutrapada (main archetype)—</i>	End of the seventh century A.D. or slightly later.
<i>Visavada (Sutrapada type)—</i>	Early Eighth century A.D.
<i>Kinnerkheda (Sutrapada type)—</i>	Mid Eighth century A.D.
<i>Than (Small Jain temple)—</i>	c. 800 A.D.

The 'Maitraka' *sikharas*, as compared to those of Roda or Wadhwan, are throughout coarse, empirical and circumscribed in formal evolution, and this was indeed an index of the stubborn individuality of the clan politically, and their lack of tradition, alike in lineage as in art-patronage. We are quite favourably tempted to recall the taxonomic parallelism seen in the early Kadamba-Chalukya temples where again the *bhumis* are very simply divided by a series of *kapotas* and *kanthas* with this difference that neither are the *kapotas* so acutely quadrantal as are the early Saurashtran specimens, nor is the *nasika* embellishment on them as bold and insistent as in the Saurashtran counterparts. They both show the use of *mahanasikas* and at least in one case, as in the Mallikarjuna temple at Aiholi, we have *karnamalakas* on the penultimate *bhumi* below the coping slab under the *griva*. Both Kadamba-nagara and 'Maitraka' styles are purely regional expressions, but the former continued to be popular even up to the mediaeval times, while nothing much was known of the Maitraka idiom after 800 A.D. in Saurashtra itself. The Roda effort is itself on the very fag end of the Maitraka period and would seem to be nearer the next stages of the Chapotkata, as found at Wadhwan. The clarity of both the plinth mouldings as well

as the *sikhara jalakas* and form, almost adopting a *chaturguna sutra*, is remarkable. The Roda effort should be placed at the close of the eighth century A.D. and Wadhwan and Samlaji (Harischandrani-chori) placed in first half of the ninth century A.D. Between these and the proto-Solanki phase represented at Than is to be placed the temples at Tarnetar, temple at Kerakot (Kutch) and Kotai (Kutch). The Trinetrsvara temple at Tarnetar which should be slightly earlier to Munibava temple nearby at Than is unique in many ways, not the least of which is its undifferentiated *sukanasa* which bridges the *sikhara* with the *samvarana* roof of the *sabhamandapa*; it has a front porch and corresponding porches on the sides, has a *samatala-vitana* on its inner ceilings, and has *karnatilakas* on the joinery of the *sikhara* (lowest *bhumi*) with the corresponding course of the *antarala*. This *nirandhara* temple is laid on a *sapta-ratha* footing and has a *navanda sikhara* set-up in which the *bhadra* ribbing (*lata*) on the *sikhara* rises almost like an *udgama* and is succeeded by a large *sikhara*, above which is the *mulamanjari*. The plinth is well modulated but yet of pristine simplicity. It has all the elements which go to make it a successor to the *sandhara* Siva temple at Kerakot in Kutch, where the plan is a *triratha*, *sikhara* is *panchanda* and where the median ribbing (*lata*) rises up to the bottom of the *mulamanjari* and the *bhadra ratha* of the *mandovara* is surmounted by a *vedi* and a *ghanadvvara* grill-frame up to the beam and cornice. A temple which partakes of the same idiom, but makes the *sikhara*, *mandovara*, and plinth composition even more elaborate than Tarnetar, is found at Kotai in Kutch, where the *bhumi* *tala* of the *sikhara* shows a row of, twelve *uralsringas* with a row of four mounted on them at the diagonal angles, a large *sukanasa* on the cardinal *bhadra* and the *mulamanjari* rising amidst these. The median ribbing is much abbreviated, there is *udgama* on the *bhadra ratha* of *mandovara*; and this *nirandhara* temple is further distinguished by a total lack of cornice or *chajja* (*chadya*). The plinth is a *sapta-ratha* layout. The *mahanasika* is undifferentiated and well-elongated to suit a *pancharatha sabhamandapa* built in front of the *antarala*, whose roof closely copies the style already available at Tarnetar. Kotai is undoubtedly a regional variant of the mainland style and is thus perhaps separated in time from it by at least half a century. In point of broad continental style and in the superstructure of the main temple, Tarnetar, Kotai, Kera etc. are comparable to the Chandella structures at Khajuraho belonging to the 10th century A.D. in both *sandhara* and *nirandhara* forms.

The tenth century A.D. witnessed a sea-change in architectural expression, as indeed in religious complacency till then prevailing, and an assertive spirit is seen to pervade the socio-cultural plane, attendant upon the political upheaval caused by militant Islam. The result was that architectural pattern was evolved on a new footing, both in dimensions as well as in the magnitude of its exterior and interior workmanship. This was indeed the 'mediaeval' period, getting initiated under the Solankis who succeeded the Chapotkatas, and established themselves firmly at Anhillapataka (the modern Patan) which became their capital. The earliest temple, which shows the parting of the ways is preserved for us in Saurashtra, near Than, in the Munibawa

temple. It is significant to note that while most of the 'Maitraka' style temples are tucked away in the interior of Saurashtra, forward-looking temples, at the end of the Maitraka devolution, are to be found nearer to mainland Gujarat or in the north Gujarat itself, as at Wadhwan, Than, Tarnetar and Roda. The Munibava temple shows a developed *sikhara* of the *panchanda* type, a *nabhicchanda* ceiling to the *sabhamandapa* in front of the main shrine, showing *vidyadharas* on the brackets (instead of the later *madanikas*), shows *vyalas* in rearing postures in the *salilantara* recesses on the *mandovara*, and has a fairly mature plinth moulding, anticipating the typical Lata type of *adhisthana*, and the whole complex is placed on a *jagati* terrace. There is no doubt that it is post-Maitraka and Proto-Solanki.

The Solanki period forms the decisive stage, already touched earlier, for the heralding of a new and imposing vogue in temple styles, symbolising again the new danger to which it was exposed. The plinth mouldings were duplicated to represent an array of courses displaying a pageantry of horses, elephants, chariots and men, variously called *asva pitha*, *gajapitha*, *matarapitha* and *narapitha*. The general result of this, added to the reasonably well spelt-out *jagati* terrace, upon which the temple stood, was to show a structure which articulated not only massiveness but also irrepressibly vigorous art-devices. The wall or *mandovara* which rose over this plinth, was almost equal to or even less than the height of the latter and the under cornices and main cornice occupied nearly as much height over the *mandovara*. The *sikhara* itself rose only over the mouldings of the entablatures which came over the cornice. This superstructure contained at the *bhumitala*, at the central cardinal facet, a pillared niche generally called the *rathika gavaksha* in the local texts, and the main *urahsringas* which aggregated around the *mulamanjari* have also quadrantal miniatures on their sides, called *pratyangas*. The *sukanasa* became quite well differentiated, with a highly articulate fronton and a stepped and tiered body, over which there is a seated lion, mounted. The *skanda* or *griva* or neck of the *sikhara* is quite narrow and the *amalasara* and *kalasa* follow above it. The units that follow in front of the *garbhagriha* are *gudhamandapa*, practically closed on all sides except sometimes by large sized projecting porch windows on the side walls, and a fairly well separated *rangamandapa* on *navaranga* pattern, divided into nine equal parts on plan by pillar schemes, and with projecting porches on all the four cardinal points. This *rangamandapa* is usually *triratha* in plan. On the outermost point of this *navaranga mandapa* is erected the free-standing *dvaratorana*, massive and with two cross-architrave beams ending on the top in an engrailed *torana* arch of *makara torana* design. The *rangamandapa* has flying arches connecting its pillars on the cardinal bays, serving mainly as brackets. The roofs of both the *gudhamandapa* and *rangamandapa* are more or less similar, although the former is likely to be more massive. This is in the case of *nirandhara prasada*. In the case of the *sandhara prasada*, we have projecting and open porch windows on the outer walling of the *garbhagriha* circuit, and have projecting and closed porch windows on the *gudhamandapa*, and a separate *rangamandapa* and *torana* beyond. The window projections have a *vedi*, on which there is a *kakshasana* parapet

supporting dwarf pillars which bear the weight of the projection. It is this type that is exemplified by the celebrated Sun temple at Modhera, where there is a very large tank known as Rama kunda, rectangular in transverse axis in front of the *torana*. The returns of the flights of steps of the tank had themselves been provided with small miniature shrine units with a *samvarana* roof, while the main corner landings and the cardinal points had been specifically provided with diminutive but well articulated models of *ekanda* and *panchanda* shrines, complete from plinth to *kalasa*. The walls of the *mandovara* carry the sculptures of *dikpalas* on the relevant directions, showing them on both the faces of the *rathas*. The under-cornices show *matrkas*, and *mithunas*. The *salilantarās* show *nayikas*—or *alasa kanyas* as they are called in Kalinga—sporting themselves in different alluring postures and often accompanied by attendants and children. The *nirandhara* types of temples become structurally of immense proportions but get abbreviated in the longitudinal lay-out, in the subsequent stages and show a *pancha-ratha sabha-mandapa* immediately adjoining the *antarala*. This development is observable in the Navlakha temples at Sejakpur, Ghumli etc., the latter having been the ancient Bhutabimbilika, the capital of a local dynasty in South Western Saurashtra. They have even been felt as far north, as at Kiradu Mallani in Barmer District of Rajasthan, where the local groups of temples not only bear the stamp of Gujarat style but also show inscriptional evidence of Vaghela and earlier impact in that area. A still further development is seen, as in the Dwarkadhish temple, Dwarka, wherein the *sabhamandapa* is raised to more than a storey, sometimes even three or four, all of the same dimensions and ground plan, and having a peripheral circuit and with a common central ceiling only, high on the topmost floor, thus looking more like galleries which have a view of the ground floor. It is interesting to know that these mediaeval stages as found at Modhera, Sejakpur, Ghumli and Dwarka are observed over an extensive area even deep into Rajasthan, as at Chitorgarh, Arthuna, Deosomnath etc., while the full *nirandhara* unit mentioned earlier as more or less coeval with or slightly earlier to Modhera, is seen at Badoli near Kota in the Ghatesvar Mahadeo temple.

The special features of a Lata temple after 1000 A.D. are that the well projecting and expanding plinth mouldings fall beyond the *manasutra* plumb line, the occurrence of both *sandhara* and *nirandhara* types under each stage, in the same region, the development of the free-standing *torana* arch, and the extravagantly carved and ceiled *sabhamandapa*. The superstructure shows considerable variation from an *ekanda sikhara* as at Sandera, to the most sophisticated Later Solanki shrines as at Patan, Somnath etc.

An interesting interlude of a triple shrine is also found at Parvati in Saurashtra where the unit showed on the common *jagati* terrace three shrines with a common vestibule. These have also their counterparts in the Mahakal temple at Bijholia in Rajasthan which, however, has only two shrines. It is just possible that the stupendously monumental original lay-out of the now decrepit Rudra Mahalaya at Siddhpur, originally erected under the patronage of Siddharaja Jayasimha, should have had a

string of as many as eleven subsidiary shrines for the ekadasa Rudras, of which only three or four are extant now, and had been converted into a Jami Masjid during the time of Aurangzeb. Temple architecture in Gujarat rose to almost dizzy heights of surface ornamentation in the mediaeval times, under the Vaghelas of Dholka with Vastu pala and Tejhapala the two cousins who were ministers of Vaghela kings erecting countless piles, the most astonishingly rich efforts of which are the Jain temples at Mount Abu. Other notable expressions of the rich imagination and execution of the Vaghela art patronage and skill could be seen at Dabhoi in the Kalikamata temple and Gates also, as in the gates at Jhunjhnuvada in north Gujarat.

Gujarati architecture was completely subverted to the demands of new masters after the establishment of Ahmedshahi rule or perhaps even before, during the Imperial gubernatorial rule under the Khiljis and Tughlaqs, since the style represented by the mosques at Patan and Dholka and the Jami Masjid at Cambay convincingly uphold the very high standards of stone-cutting and an almost lapidar's minuteness in embellishments, so typical of Gujarati craftsmen from the time of the early Chapot-katas.

No treatment of Gujarati temple architecture would, however, be complete without a reference to the step-well architecture they fostered, contingent upon the desiccated character of the region in its northern part, particularly in summer. This Gujarat step-well has to be seen to appreciate its rich ornamentation and elaborate lay-out, even introducing shrines in its make-up, as in the mata-Bhavani well at Ahmedabad. One of the best wells of the general type is also seen in Dada Harir's Vav at the same place, and it is astonishing to note that during the reign of Mahmud Beghara when this step-well was constructed by Bai Harir, chief keeper of his harem, we have a regular Sanskrit kavya called 'Raja Vinoda' in eulogy of this king by one of his court poets. The Gujarati architect's superb skill was indeed regenerated to serve the requirements of the provincial Islamic architecture of Gujarat, which in originality of lay-out, magnitude of its component elements and the surpassingly extravagant character of its surface decoration was supreme among the 'provincial' styles of Islamic architecture. Its main drawback—if it could be so-called—was that but for the non-representational character of its art, it was indigenous and Hindu in elevation and plan. Here was a case where the political masters were the cultural borrowers from the subjects on a lavish scale.

(c) *The Eastern Flank*

The Kalinga zone with its surrounding tracts of Dakshina Kosala developed a highly local architectural and plastic phraseology and in this it was undoubtedly assisted by the free flow of art impulses alike from the central Indian zone from Upper Narmada valley and Upper Mahanadi, Subarnarekha and Sankh valleys as from the southern tracts of Ganjam, Bastar etc. They, however, developed a new vogue in the composition, namely, emphasising the horizontal course by leaving the edges of each

moulded course and *bhumi* chamfered and emphasising the vertical line by making the main *sikhara* straight as a pole without curvature. We have an early phase here and a mediaeval phase. The latter shows the well modulated Orissan styles as in Linga Raja temple of Bhubaneshvar and develops into a vast complex in both gross size and details of its lineaments until the apogee is reached in the Sun temple at Konarak, magnificent even in its ruined state. Thereafter the inevitable stylization sets in and is reflected in the Jagannath temple at Puri. The country was ruled by the Eastern Gangas and the earliest notable groups of this phase (pertaining to the ninth century A.D.) are found at Bhubaneshvar and Mukhalingam respectively. Since Bhubaneshvar grew into a mighty temple-city studded with countless shrines, decade after decade from eighth century A.D. to the thirteenth century A.D., it becomes a veritable cradle and haven of Orissan architecture, but Mukhalingam is certainly important in its own right by virtue of the elaborations of the temple form that it displays, some of which are not found at Bhubaneshvar. The Madhukesvar temple at the heart of the village, the Bhimesvara temple slightly beyond it to the north east, and the Somesvara temple outside and at the entrance to the village from Gara show a considerable variation of stylistic elements. The former two are near to each other in the *sikhara* form but the larger of the two namely, the former is in every sense the more elaborate of the two and the earlier. The style with its plain horizontal tiered *bhumis* of the *sikhara* capped by double *amalaka* is a combination of the Central Indian and local trends and the front mandapa with its central clerestory and slopy side roofs with double cornice courses follows the norm established by the Parasuramesvar shrine of Bhubaneshvar. The main shrine, however, in both the temples within Mukhalingam village lack any ornamentation or sculptural profusion. The walls of the outer mandapa on the other hand are quite adequately furnished with carved divinities in niches and are also provided with corner miniature shrines serving as glorified cantoning pilasters to the superstructure of the *mandapa* hall. Here they recall or are of a community with the mannerisms shown in Vaital Deul shrine of Bhubaneshvar. The *prakara* shows subshrines in four corners and three cardinal points, the front repeating the main temple model in simple *prasada* form, while the latter are of *sala* type as of the Vaital deul. The apotheosised divinities in these are Yama, Kubera, Varuna and Indra on the corners, and Ganesa, Karttikeya and Durga on the cardinal *Sala* shrines. The main door frame and that of the outer *torana dvara* are all elements which are entirely local but deriving their art-sustenance from the motifs that had been derived from the Madhyadesa. The local folk flavour is undoubtedly present in the Mukhalingesvara shrine, and added to it is its cult flavour with a marked preference to the Pasupata Saivism, wherein a '*membrum virile*' is adopted not only for Lakulisa, but all Saiva images as of Natesa, Harihara, Karttikeya etc. The Somesvara temple, on the other hand, shows that profusion of sculptural ornament and modulations of the vertical profile of the temple which are typically Orissan and should be developmentally contemporary to the Muktesvara temple of Bhubaneshvar. It is, however, interesting to note that the free-standing *torana* of

Muktesvara is much more vigorous and unconventional than the squarish *torana* of Mukhalingesvara and thus has to be construed as slightly earlier to the latter.

The Orissan temple as typified at Bhubanesvar is clearly modelled after the central Indian temples, alike in the division of the plinths and *jangha* and the *sikhara* into different registers, as in Siddhesvara and Kedareshvara of the 12th century A.D., as also in the clustering of the miniature *sikhara*s on the main *sikhara* tower, as in Rajarani temple (c. 1000 A.D.)

The almost perpendicular rise of the Orissan *sikhara* and its unduly elongated stature in relation to the basal width, the craze of luxurious surface ornamentation are all clearly innovations but have already been seen in the temples of Bilaspur, Raipur and Drug districts of the upper Narmada tract from where arterial waterways leading into Kalinga had perhaps brought about a commingling of impulses. There is practically no *sukanasa* over the *ardhamandapa* or antechamber in front of the main shrine, but this is, however, found in the cardinal points of the front *mandapa*.

We have mentioned elsewhere that the oldest temple at Bhubanesvar was perhaps Parasuramesvar c. 700 A.D. and this is more or less in tune with an early temple layout formula exhibited in widely separated areas in Saurashtra, Deccan and Kalinga, showing the main shrine and its *sikhara* provided with an elongated front *mandapa* with the nave having a clerestory, and side aisles having slopy roofs, and the whole *mandapa* having closed walls. There is no other temple of this type in Bhubanesvar and the next in age would perhaps be Vaital Deul followed by Muktesvar temple. The former is again an aberrant type in composition though not in treatment, in Kalinga. It has a *sala sikhara* with a prominent *mahanasika* in front and a covered *mandapa* and miniature shrine reliefs on the corners simulating to some extent the main temple at Mukhalingam. Since it has a flat roof for the front closed *mandapa*, it is nearer Parasuramesvar than any other temple of Bhubanesvar. Muktesvar (c. 900 A.D.) starts getting a *pidha* roof for the square front *mandapa* and curiously the *mahanasika* is applied to the front of *mandapa* and not of the main *sikhara*. Rajarani temple (1000 A.D.) continues this practice of having the *mahanasika* for the Jagmohan (for placing the *Sardula*) which is, however, the first stellate Jagmohan in the Bhubanesvar series, while Linga Raja continues this tradition very elaborately and has many *mahanasikas* in successive *pidha*, thus carrying couchant *sardulas*, each of them facing east. The so-called *Khakhara mundi*, *pidha mundi* and *rekha deul* of the Orissan terminology are seen experimented upon both at Mukhalingam and Bastar, as well as the eastern districts of Madhya Pradesh. *Khakhara mundi* order is rarely found in Bhubanesvar temples, and is mainly dedicated in such cases to *Shakti*. Even the elements of ornamentation as the *alasakanyas*, *Gaja-vyala* motif and the *bho*-motif are all parts of the early mediaeval art of northern Andhra Pradesh coming under the Eastern Ganga hegemony, as also the Central Indian Kalachuri-Paramara groups. The motif of *vyala* astride the couchant *gaja* as practised by the Eastern Gangas also seeped into the territories of Andhra Pradesh where apparently they were introduced

in temples coming up at Srikurmam, at Chebrolu (in the local Adikesava temple) etc. The Kalinga craftsmen under the Sailodbhavas (Eighth century A.D.), Bhaumas (ninth-tenth centuries A.D.), Somavamsis (11th century A.D.) and Gangas (12th-13th centuries A.D.) developed a new vogue mainly by accentuating the height of the main shrine, out of proportions to the height of the Jagmohan or the width of cella. Elaborate scroll work surface ornamentation around niches pilasters, door jambs etc. is another typical feature. The astylar mode of piling stone blocks in dry bond, one over the other, did not deter them from sticking to the straight stance of the *sikhara*.

Linga Raja (early 11th century A.D.), Ananta Vasudeva (12th century A.D.) etc., are of the well established Orissan style. The original temple at Lingaraja apparently consisted only of the sanctum and the *mandapa*, and the two further lineally placed *mandapas* (*nata* and *bhoga mandapas*), had been added later. The roof of the Jagmohan (which is the *mandapa* which immediately precedes the temple proper) as also that of the other axial *mandapas* are of the *pidha* type in Orissa, and show horizontal tiers adorned with friezes of royal pageantry and miscellaneous scenes. The *magnum opus* of Orissan art, namely, the Konarak temple shows a remarkable chariot conception for the central temple, appropriate to the Sun God to whom the temple was dedicated and the twelve parts of chariot wheels and seven rearing horses in fragmentary state are marvels of elaborate ornamentation which, picked out on the soft green schist, could shame the lapidary in their intricacy. The temple has only the bare plinth of the sanctum besides the Jagmohan and detached Nata mandir preserved, but in its original condition would have risen to nearly 200 ft. high and would have been set in the middle of a vast campus with sub-shrines at the corners. The chariot conception was probably copied by Ganga Narasimha, the builder, from the Later Imperial Cholas with whom he had matrimonial alliance as seen in the chariot type of *mukha mandapas* found at a number of places in Chola country, as at Darasuram, Chidambaram, Kumbakonam etc. ascribable to the late phase of the Imperial Cholas.

The largeness, despite the stunted stature, of the size of the members of the musical troupe placed at the regular intervals on the terrace of the Jagmohan roof at Konarak shows how perspective had been taken into account by the master craftsmen of Konarak, and the physiognomy and robust anatomical details of the women of Konarak portrays the highest culmination of sophisticated social grace revelling in langour and the body-beautiful. The cult manifestations of this temple, in their highly erotic carvings in great profusion had been a standing poser, in the assessment of its aesthetic excellence and perhaps, like that of Khajuraho, would long continue to be so. But it would be charitable to assume that the deliberate introduction of erotic postures, often of a blatant and exhibitionistic type reflecting all the *bandhas* known to a profligate *vita* of classical India in its degradation, is nothing more than an overdoze of auto-suggestion by which one necessarily gets surfeited and fed up with this cloying mundane theme and carnal pleasure, and seeks to find inward harmony within the precincts of the temple proper in things of more permanent value. In the 13th century when Konark was constructed, architecture and art were raised to such a high

pedestal in the religious plane that there was hardly any choice either for the patron or for the laymen to indicate his preference. Cult, by its very rigidity and potency, became a hardened discipline under the aegis of the clergy, and the esoteric overtones of this cult-pabulum were considered as seemingly beyond the comprehension of the uninitiated, and admittedly uninhibiting and beyond cavil to the initiate.

In formal architecture, Kalinga, Lata and Chalukya zones situated in the east, west and south of the subcontinent showed certain remarkable congruity in types, as attested to by the Sutrapada temple in Saurashtra, Huchchappayyagudi in Aiholi and Parasuramesvara temple at Bhubanesvar, indicating this prototype as a necessary concomitant of early temple architectural evolution. Unlike, however, the mediaeval manifestations either in Gujarat or Deccan or Rajasthan or Central India, the Orissan complex in mediaeval times shows an almost restrained axial strike for the subsidiary units and in the essentially closed walling of these mandapas, their astylar character, their external decorativeness and internal plainness. The exceptions, however, are Muktesvar (900 A.D.) and Bhubanesvar (11th century A.D.) indicating the impact perhaps of the Central Indian usage which fills the inner ceiling also with choice ornamentation. Neither in the Central India nor in the Orissan temples, again, is the *linga* in the sanctum placed on any prominent *pitha*, but is rather surrounded by a very low *pindika*, almost flush with the ground and distinguished mainly by a ridging around. The *linga* itself does not rise very high above the floor level and becomes a purely symbolic object. Of all the regional styles, it is the Orissan architecture alone that is unrelievedly plain in its interior aspects and unparalleled in the magnificence of its carved exterior. Art, with its sophistication has been kept out of bounds in the interior, and craftsmanship on the exterior had been given the greatest fillip in order to channelise and divert the great urge of the artist for formal expression, consistent with the art sense as well as the deeply religious *ethos* of the people. Kalinga had ever been in the vanguard of impacts—military, cultural, or commercial—and was the clearing house of the Eastern Indian cultural synthesis.

VII

The Devolution of Later Chalukyan Art

CONSISTENT WITH THE great strides being made in the mediaeval times to place the temple in the very centre of the socio-cultural sphere, the royal patrons and assiduous artisans alike were endeavouring to give a new face-lift to the mainly conventional creations of the pre-mediaeval and classical periods. The Solankis of Gujarat, the Later Chalukyas of Deccan, the Hoysalas of Halebid and (later) Lakkundi, the Kakatiyas of Warangal were thus labouring under the same cultural *ethos* and produced a formula that was strikingly alike in most of these regions, notwithstanding the regional mutations. The later Chalukyas generally preferred to place the *mahamandapa* diagonally in relation to the cardinal orientation of the garbhagriha walls, and thus achieved a certain fretwork and chiaroscuro in the projections and recesses which were of considerable plastic significance. But unlike their northern counterparts in Upper Deccan and Aryavarta, they still chose to cling to the flat roof of the subsidiary longitudinal units of the temple. They, however, compensated it by bestowing special attention to the ornamentation of the parapet wall of the outer units at the roof level, making them the finest exercise in engineer's art. Aside of that, they lavished all their care upon the main door frame of the cella. In their anxiety to introduce arresting external garb for the main *vimana* which was rather of simple *triratha* or *pancharatha* layout till then, they introduced a series of offsets in the outline taking these lines vertically and at the same time by the elaboration of the plinth mouldings, by the restriction of the wall proper, by the expansion of the cornice into an enormous unit, they inevitably set off any vertical emphasis that would have been imported to the shrine proper. This was further carried to its logical extremes under the Hoysalas who were sticklers after aesthetic virtuosity. They created four main innovations as could be seen in the Chennakesava temple at Belur (1117 A.D.), Hoysalesvara temple at Halebid (c. 1150 A.D.), the Kesava temple at Somnathpur (1268 A.D.), which were built in that chronological order in the 12th and 13th centuries A.D., respectively, apart from virtually hundreds of similar temples of varying aesthetic impact. These features were (a) the raising of a special terrace which in effect was an *upapitha* but which projected beyond shrine proper for nearly

six feet and was descending under the *prakara* floor level and was fully ornamented with mouldings, (b) the offsetting of the angles of the *adhithana* into a stellate plan and the raising of the *adhithana* to an unduly high level suggesting the raising of the shrine proper to that level. The mouldings of this plinth were replete with all the component elements of great richness and exuberance and had the *gaja*, *nara*, *aśva*, *ratha* or other courses, capped by a *vedi*. (c) the reduction of the normal tiered pyramidal form of the superstructure into an unrelieved series of horizontal *haras* of *kutas*, the *talas* having been all but overpowered by the extravagant luxuriance of the surface carvings on it, with each of the vertical recession of *kutas* forming a ribbing from top to bottom not unlike the ribs of a partially closed umbrella. The *sikhara* itself is a single piece of almost ribbed conical form with tassels stringing it in more than one step and with a perceptible but weak *griva* recess. (d) the provision of an elaborate set of cornice mouldings capped by a capacious *chajja*, this division of the ground *tala* highlighting the *jangha* proper carrying profuse sculptural carvings in a continuous packed pageantry.

The craftsmanship of the Later Chalukyas and Hoysalas was expressed in greenish grey chlorite schist which was also the medium selected in the region outlying Tondainad, by Rajaraja, as at Melpadi, and which was again the medium preferred by the artisans of Orissa in building Lingaraj at Bhubaneswar and the Konarak temple, and by the Pratihara workmanship as found at Baroli (Rajasthan). They thus signify the end of the sandstone and trap tradition of the Chalukyas and Rashtrakutas. It is surprising that this change occurred uniformly over a wider territory and was perhaps chiefly motivated by considerations of ready availability of the suitable material near at hand, and no less by the inevitable conditioning of Deccani craftsmen to softer materials in contrast to the further southern regions in and around Tamilnad where granite was always the preferred material. It is another reason why there is always a stylistic difference between the southern regions and Deccani region in the plastic values and space-size ratio.

In the lay-out of the shrine, three basic variants are noticeable in the Later Chalukyan phase. They are—(1) where is seen the earlier Rashtrakuta formula of raising the *tala* height conspicuously in the upper *talas*, the occasional lack of a *hara* in any *tala*, and an horizontal cornice (*chajja*), with *antarala* and front *mandapa*, and sometimes without *sukanasika*, with the *navaranga mandapa* having only one entrance; this is exemplified by the Jain temple at Lakkundi, (2) where the temple is of the stellate plan and with fretworks carried further up on the superstructure also, in a series of bold and ornate ribs and with a *sukanasa* projecting out of the shrine on its front side at terrace level and carrying the same horizontal decorative courses on its surface as an expansion of the superstructure and with a pair of side shrines also integrated with the main and with a common vestibule, forming a Trikutachala conception, (3) where the temple is primarily of *triratha* layout but with the wall part tastefully carved on the upper part, below the cornice and also engraved with decorations and with the *talas* of the superstructure, each repeating in miniature this threefold

division of *adhishthana*, *tala-jangha* and upper *jangha* (below the cornice) and rising otherwise as an essentially pyramidal form. The *sukanasa*, however, does not show any carved courses but only a series of horizontally piled up narrow tiers each of these quadrantal in nature. It has an *ardhamandapa* below the *sukanasa*, and a *mahamandapa*.

An interesting point of difference between the Later Chalukyan temples of Karnataka on the one hand, and the Hoysala temples further down in Mysore country is the closed character of the *mahamandapa* or *navaranga*, with ventilation provided by continuous grill frames or by large individual *jali* windows in the latter. The former, however, are more in line with the northern usage as in the Yadava Hemadpanth idiom as at Sinnar, Jhodga etc., and has an open porch projection on three of the sides and sometimes with regular *kakshasana* stones over *vedi* in the *sabhamandapa*. It is to be noted particularly that this feature of a reasonably open *rangamandapa* is noticed only in tracts which are adjacent to the northern usage as in the Upper Deccan where the Yadava influence is felt on the Later Chalukyan kingdom or in the northern Andhra Pradesh where the Kakatiyas again imitate the large open *Navaranga mandapas* in this period.

The Kakatiya architecture is a sudden outgrowth of the mediaeval situation and with the urge for exuberant carvings and massive lathe-turned pillar forms having been present in the artisans. The temples of Warangal, Hanamkonda, Ramapa etc., breath the soaring ambitions of the stonecutters to produce a monumental edifice. The temples have again a large outer terrace with moulded courses, upon which the main shrine in its triple components of *garbhagriha*, *ardhamandapa* and *rangamandapa* stands. The last mentioned is of the open type. The pillars of the Kakatiya period, though still utilising the schist or slately rocks that were available in plenty, also use granite in some places depending upon local availability and, in any case, reproduce large columns which are not broken into component bits as the Later Chalukyan style in the Karnataka. The *torana* at Warangal is a convincing specimen of the architectural dimensions which the sculptors had set to themselves, and with their *kudmala* rows on the underside of the lintel form an impressive arch outline. Their rectangular instead of curved outline is distinctive and different from the flying arched *toranas* of Gujarat. The later Chalukyan imitation expressed this equally well either in its own edifices or in the Hoysala or Kakatiya or the later Kadamba. The last mentioned showed variation in ground plan by which there were multiple shrines lined along one transverse axis, the entry being from one of the side extremities, in addition to the separation of each unit into its own front porched entrance, as at Degamve, or in an L-shaped set up as at Tripurantaka temple, Belgavi or in a lengthening of the Sabha mandapa unduly as at Kuppagadde. It also reduced the total height of ground *tala* by which the massive *chadyas* produce an effect of a low cave temple for the interior. Their superstructure follows the simple quadrantal tiered unit with a square *sikhara* on top.

VIII

Atypical Zones

WE HAVE ALREADY stated in the earlier section that climate was one of the important factors of stylistic growth. In India, notwithstanding the variable nature of the climate in the northern Gangetic plains, central Indian hill and descending plateau or the southern plains of Pennar, Kaveri and Tamraparni, there is no incessant fundamental climatic factor which cries for special treatment in so far as its impacts upon the raw materials as well as structural techniques are concerned. Two regions in India, however, deserve *prima facie* to be placed on a special footing on climatic grounds, and they are the western coast of Konkan-Kerala and the sub-Himalayan and Himalayan complex from Ladakh to Nepal. Here the intensity alike of the pluviations and the glaciations leave no options in the selection of structural techniques and accordingly from early times the temples, as indeed the secular structures have no large differences between them and where indeed such is ritually called for or attained, have still assumed shapes of elevational profile and raw material which are divergent from the general all-India norm. In spite of these two regions being heavily subject to rainfall and snowfall variously, they have used a common raw material in most of the cases, namely of wooden constructions. The style they had adopted again have been common in the form of a multiple gable type with well revealed storey-walls between each two successive gable roofs, the basal *tala* again being essentially of a glorified railing type though often functionally closed from base to cornice. These techniques had had their impact upon early stone architecture also in their or closely adjacent regions, as had been witnessed on the variant early Chalukyan or 'Kadamba' idioms where the side roofs of the *mandapa* are slopy and central nave has a clerestory, or as in Kashmir where a very sharply acute quadrantal cornice system is adopted preventing any snow from sticking on to it.

The vogues of such wooden gable-roof, multiple-storey constructions had caught on and had been followed wherever contacts by the Kerala clergy or the Himalayan-Napalese clergy had been felt. In the south, the most outstanding example of such an impact is to be seen at Chidambaram, the celebrated home of dancing Siva where the Nataraja shrine, except for the stone masonry *adhishthana*, is entirely of

woodwork and the Tillai 3000—as the community of Dikshitar priests of Chidambaram temple, who by covenant from time immemorial are governing the daily rituals of the temple, are called—are all of the *purva-sikha* (frontal tuft) group of Brahmins of the Kerala Nambudiri *milieu*. The wood architecture even in style has followed the Kerala temple, and are low in their *tala* height massively umbrella-like in their superstructure which assumed alternatively either a large conical tile-roof over wooden frames, or a quadrantal roofed and square sectioned and overhanging gable roof series, with the rafter projections under the cornices being the chief functional members of the construction. The continuation of the same style even into late Mediaeval times is attested in Goa region as in the Vaital temple at Keri and many other places, which are not different from the temples at Bhatkal, Mudbidri etc. ascribable to a few centuries earlier than these. Stone workmanship and stucco masonry workmanship simulating wood work have also gone side by side in all these regions.

In the sub-montane Himalayan region, there are Stone temples of the Pratihara complex datable to the eighth to tenth centuries A.D., as at Kangra, Bajaura, Chamba, Mandi etc., and also the wood architectural types as at Bharmor, Chattrari, etc. in Ladakh. The wooden styles of this region have a slight difference from the west coast mountain style, by a single gable hut-shaped structure within which the door frame, the pillars, corbels, lintels etc., all of wood, have the typical hallmark of contemporary Pratihara idioms of the Madhyadesa and where the sculpture, mostly in metal, reveal a similar mainland norm. The side walls, however, in some cases, as in Markula Devi temple at Bharmor show the *vedi* type of parapet in relief, a feature well known in the Konkana, Kerala temples. These two atypical styles representing the severity of rain and snow, show how wood architecture has been fundamental in the Indian climate and was consistent with the wide availability of timber and tile in all parts. Why the extant wood styles of Kerala and Himalayan region have assumed the gable or the 'pagoda' type is thus easy to explain, excepting that they have also definitely something in common with Nepal, Burma and China and might have been a borrowal from an earlier Buddhistic convention for a shrine. There seem to be many links between China and Kerala also attested to by history and probably the intensity of climate gave rise to a community of analogous styles, the raw materials being similar. But it should be noted at the same time that, but for the superficially common roof-type, all other elements of their architecture are indigenous, in both these regions. In Kerala, especially, it can be convincingly demonstrated, at successive stages that the careful camouflage of the typical concepts and features of South Indian architecture, if stripped, displays many common structural and architectural idioms of the mainland across the ghats. Further, as seen also in the sub-Himalayan region, there are three main stages, firstly where no adventitious slopy roofed veneer exists and the temple is a structural idiom quite open and similar to the neighbouring mainland; secondly when slopy roofs supported on radiating rafters and concentric rows of pillars on plan, and in many

storeys, do not yet smother the elevational clarity of the architecture; and finally when wood craft itself reaches its zenith and while the architecture gets stylized and degenerate, wood, as the dominant medium displays exuberance and versatility and replaces other raw materials in all parts of the temple except the plinth. If an analogy could be culled out from the culture of the region itself, in much the same manner as there is a dichotomy between the almost sparsely clothed habit of the Kerala men and women, and the excessively clothed character of the Kathkali costume, in temple architecture also, they kept the *nali-griha* or the womb-temple plain in the interior, but completely smothered it with a timber and copper-sheet exterior vesture.

IX

Appendix A

(1) *Plinth types*

THE LINE DRAWINGS of the regional variations of plinth types, both early and late (Fig. 2), would show that, broadly speaking, the northern and southern regions followed a comparable evolution in their forms, the mouldings having been used in both cases in almost similar contexts. The use of the *kapota* on the top of the plinth is found both in southern Chalukya as well as in Rajasthan etc. The use of an *upapitha* below the *adhisthana* has been a consistent feature of the mediaeval efforts of both the northern and southern regions. The use of large *padma* or *cyma recta* as the first important moulding of an *adhisthana* is also, in a similar manner, a common phraseology, although the actual usage of the form has differed from region to region. The use of a *vyalavari*, as a framework bracing the superstructure with the plinth, and indeed repeated in every succeeding *tala*, in the *prastaras*, seems, however, to be essentially a southern feature. Again, even within the broad commonness of evolution in the northern and the southern regions, we find certain regional affiliations. The Kalinga and Kosala tracts have a mutually common plinth and superstructural tradition, within the northern *milieu*. Similarly, the Central Indian and Malwa uplands show commonness. Thus, Gujarat and Rajasthani trends are, again, broadly similar. The northern Rajasthani and Upper Indian traditions would seem to go together. These display, thus, a lively response not only to physiographic compulsion and geographical contiguity, but also to political hegemony. It is a matter of some interest to note also that plinth types, or for that matter superstructural idioms too, do not change with changes in ground-plan, either of the square or rectangular or elliptical or circular shrines, and are not controlled thus by the conventional stylistic divisions of the temples into *Nagara*, *Dravida* and *Vesara* forms. It just goes to reinforce the fact that the styles of temple architecture are adequately defined only by a comprehensive and integrated perspective of the entire temple in each case, and not by a single constituent unit, notwithstanding the rigmarole repeated in the Agamas about the square, octagonal and circular *sikharas* indicating these. This was only to emphasise the fundamental forms of ground plans of actual early temples, at a time when they would have been used

for certain specific gods, that the distinction would have arisen.

The southern class is generally devoid of a distinctive *jagati* terrace, but actually harmonises this in the plinth itself which, most often, over the *upana* on the lowest level floor course, has a plain vertical member actually called *jagati*.

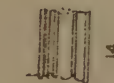
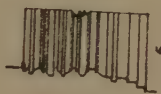
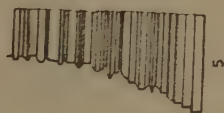
Another distinctive feature of the southern plinth, is the frequent employment of the *tripatta kumuda* over the *jagati* or *padma*, as the case may be. No doubt, *vritta kumuda* also is employed in the others, generally going with *padma* rather than a *jagati*. This is the *pada* or *padmabandha adhisthana*, whereas that which has a *jagati* and *tripatta kumuda* is of the *pratibandha* type. In both the cases, there is the *pattika*, while *kapota bandha* is capped by a *kapota* instead of a *pattika*. The topmost moulding of a southern plinth is the *pattika*, and on this rises the *vedi* (in the form of a *kantha*) but with an *urdhvapadma* moulding on its top, and this again is not prevalent in this form in the north.

(ii) Ground plans

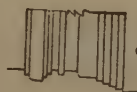
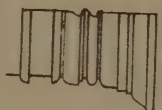
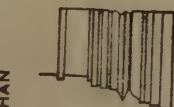
The ground plans are important indices of the temple unit. In particular, the ground plan of the garbhagriha proper is of special significance. We have in the earliest context, temples, whether rock-cut or structural (with wood and stucco), yielding an elliptical plan. Apparently, this plan is useful for more than one god-head in the cella and indeed it has been used in case of groups like the Pancha Viras, or for the Sankarshana-Vasudeva unit, as at Nagari (Rajasthan) in Hathibada enclosure and in the temple in front of the Heliodorus pillar at Bhilsa. In both cases, they are datable to the mid second century B.C. We have even a slightly earlier example of a rock-cut cave, as in the Nagarjuni caves in Bihar, pertaining to the Mauryan dynasty probably of the time of King Dasaratha in the third century B.C., on the basis of epigraphy. Of these, Karn-Chopar and Vapiya (No. VI) datable to 252 B.C. and 214 B.C. respectively are a rectangle, Visvamitra (No. IV) datable to 252 B.C. an unfinished square, and Sudhama and Lomas rishi caves are circular. But Gopika which is datable to 214 B.C. is elliptical in plan. Thus, we note the variations in ground plan of the shrines or worshipping places. It is due to the lack of octagonal forms in any of the early northern examples and their occurrence mainly in the early southern instances that the identity of the Dravida *vimana* by octagonal form of *sikhara* should have been postulated. Thus, while other forms like square and circular are common both to south and north, octagonal would be typical only of the south.

The primary classification in the ground plan unit is as between the *sandhara* and the *nirandhara*. The *sandhara* would seem to be, on the basis of Agamas, a distinctive feature of the 'northern' style of temples, although it is, in actual fact, found employed equally well in southern style temples. Indeed, *sandhara* form in the south is essentially for a structural function for good support of the storeyed superstructure of the temple, and has often no significant internal mouldings or elevation design intended to catch the eye of the visitor. Likewise, it is found employed largely either when such a storeyed form is employed even in the north, as in the Nachna Kutara temple,

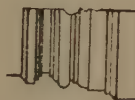
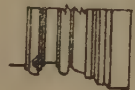
PLINTH (ADHISHṬHĀNA) TYPES
OF
NORTH INDIAN TEMPLES
(SCHEMATIC)



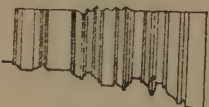
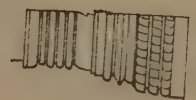
RAJASTHAN



KALINGA



CENTRAL & UPPER INDIA



GUJARAT

11

12

13

14

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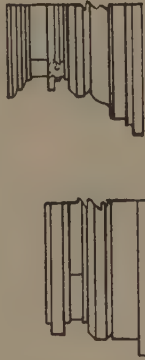
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PLINTH (ADHISHṬHĀNA) TYPES OF SOUTH INDIAN TEMPLES (SCHEMATIC)

PANDYA



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3



PALLAVA



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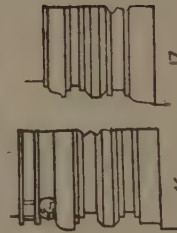
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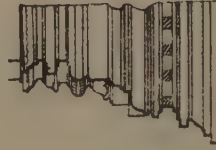
EARLY CHĀLUKYA



16

17

CHOLA



LATE CHĀLUKYA &
HOYASALA

RĀSHṬRAKŪṬA

VIJAYANAGAR

or when the Nagara *rekha* superstructure has a cluster of *anga-sikharas* around the *mulamanjari* which would cast an additional burden on the walls of the *garbhagriha* and thus they have to be double-walled.

(iii) Mahanasikas

The *mahanasikas* or *sukanasas* have been divided into *sama*, *tripada* and *ardha* types. By this it is meant that in such cases the length of the *sukanasa* projection would be either equal to or one-third of or half of the width of the *garbhagriha* cube. The temples which employ the *sukanasa* projection are thus distinguished, by the projection of the *sukanasa* frontally. It would be seen that since *sukanasa* rests right on the *ardhamandapa* or *antarala* on its roof, the length of the *sukanasa* would be equal to the length of the *ardhamandapa*, and thus in effect, the subdivision is equally well based on the dimensions of the *ardhamandapa*. The height of the *sukanasa*, however, is not generally taken as any valid distinction, although this also varies from single *bhumi* or *tala* height to the height upto the topmost *tala*. *Sukanasa* is common to both the Nagara *rekha sikhara* as well as the southern vimana *tala* structure, but in the former group, it is found only in Gujarat, Rajasthan and Kalinga-Kosala, and in the latter group it is found only in the early Chalukyan complex. It is, however, found in the *nagara rekha* temples in the south, in stray cases, as in the Late Eastern Ganga temples as seen in the Adikesava temple at Chebrolu, which incidentally is perhaps the southernmost example of the Nagara *rekha* temple in India. In the Karnataka region, it is generally seen that the *sukanasa* itself follows the style of the main temple. Thus, if it is of the northern style, it has a typical chaitya *kudu*, a *mukhapatti* with side cusps, a *shakti dhvaja* and *simhalalata*. If the temple is of the southern style, it assumes the shape of a simple *sala sikhara* longitudinally (or frontally) placed and raised on a *pada* of its own. This distinction shows that Deccani Chalukyan temples had actually imbibed the *sukanasa* idiom and have displayed variations based on the variations of the temple style, thus making them a common factor in their architectural features. It is not, however, to be seen in all the southern sub-styles of the Chalukyan complex.

(iv) Linga types

It is generally to be seen that in the northern temples, in most of the cases, the *linga* shaft does not have a pronounced *pitha* platform but often only a low *pindika* ridge at ground level around the *linga*, and mainly of a square plan. But in mediaeval Gujarat, the *linga* with its *pitha* is quite common and it is following rather closely the contemporary southern *linga pitha* complex. The earliest *lingas* known are of the mukhalinga type, either of the single or the *pancha-mukha* form. Notwithstanding the fact that only a *pindika* and not a high *pitha* is extant, many of the northern and even some of the Deccani *lingas* of that type show the square and octagonal part of the *linga* shaft embedded in the floor. These two parts, called the *Brahma* and *Visnu bhagas* of the *linga* respectively, are thus common factors,

whether they are enclosed within the floor or within a raised *pitha*. But this type of the successively square-octagonal-and circular sectioned *linga* shaft is not the only type of *linga*. There are three other major types of *lingas*. The earliest⁵ of them would seem to be those which have only the successively square and the circular sectioned forms in which again the upper cylindrical half has a constricted or concave lower part and a rather bulged upper part. These *lingas* are called 'arsha' *lingas* (literally archaic or old) and are almost the prevalent type of portable *linga* shafts found in the Chalukyan rock-cut caves at Ellora, Elephanta, etc., datable to the first half of the seventh century A.D. Arsha *lingas* can also have put lower part and tapering upper part.

The second type of *linga* is the *dhara linga*⁶ or the faceted type. Here the facets could be four, eight, sixteen, successively, or eight, sixteen and thirty-two successively. It is considered as a most popular and acceptable *linga* form. It is found in many of the Late Pallava temples at Kanchi, Mamallapuram and elsewhere and had come into being probably by the second quarter of the eighth century A.D. It is either of the uniformly fluted kind or with divisions in the fluting as elaborated above.

The third type is the *phalaka linga*, which is in the form of a block or nodule of rock. It could have apsidal, pentagonal or triangular cross-section or of seven, nine, eleven and twelve facets. This type would seem to be relatively rare, but is yet found in many notable monuments like Gudimallam, Mukhalingam Hampi etc.

It should be understood that our ancients clearly understood that '*linga*' is only a symbol and have even in the *Agamas* divided the *lingas* into three parts *Nishkala* and *Sakala* and *misra*. It is the first which is, truly, a *linga*, while the second is indeed a statue (*bera*) or form.⁸ To the third category, they ascribed the *mukhalingas* most appropriately.

It is, however, seen in the south that the *linga pitha* is itself of many distinctive varieties which seem to have certain basic affiliations, with the result it becomes necessary to take note of such. We have, in this context, to mention that the *pithas* of Visnuite deities are either rectangular or elliptical because it has to provide for two or three or more figures on the platform and it is one of the ways in which a Visnuite *pitha* could easily be distinguished from a Sivaite. That apart, the *linga pitha* is found to be square or octagonal or circular. It is seen that the square form dominated the earlier stages, the octagonal form was almost always related to Chalukyan or southern (Pandyan) or allied usage, and the circular form came to stay in the premediaeval and mediaeval periods. Even among these, we have the reflec-

⁵ *Mayamata*, ch. 33 *linga lakshana* section, vv. 85-86.

⁶ *Mayamata* ch. 33, *linga lakshana* section, v. 82.

⁷ *Mayamata*, ch. 33. *linga lakshana* section v. 87.

⁸ *Nishkalam Sakalam Misram lingam cheti tridha matam*
Nishkalam lingamityuktam Sakalam Beramuchyate
Mukhalingam tayormisram lingaschakara sannibhaih.

tion of the *adhishthana* types of Chalukyan and Pallava region on the mouldings of the linga pitha as well, thus dividing them into two categories, namely, those which have a *kapota* on the top of the *pitha*, and those which have *pattika* on top respectively. We have all the three varieties of square, octagonal and circular forms displayed in the rock-cut cave temples⁹ of the Pandya, Chera and Muttaraiyar groups of Tamilnad—the Pallava cave temples never had a *linga*, not to mention a rock-cut *linga*—and we have even among these the circular datable to a later usage, as reinforced by iconographic and other architectural data.

We may incidentally also deal with the mediaeval tradition of the *pithas* of different varieties and shapes for the Navagrahas prevalent in Tamilnad. According to this, we have the circular *pitha* for Surya, square for Chandra, triangular for Angaraka or Mars, bow-shaped (minor sector) for Budha, rectangular for Brihaspati, pentagonal for Sukra and a major sector (winnow-pan shape) or apsidal for Sani (Saturn). It is interesting to note that a mediaeval architectural text Diparnava¹⁰ of Gujarat deals with 10 types of *pitha* for the *linga* and of these it mentions Sthandila (square), *mandala* (circular), *vedi* (rectangular), *vajrika* (octagonal), *ardkachandra* (drawn-bow shaped), *trikona* (triangular), apart from *padma* (fluted) *purnachandra* (double concentric circle), *Yakshi* (triple square) and *Vapi* (double square). This indicates a community of thought and also the fact that Surya being Agni is thus affiliated to Siva in later contexts unlike the Surya and Visnu nexus in Vedic times. The *navagrahas* are all manifestations of Surya according to a popular conception.

“*Indro-analo-yamaschaiva-nairruto varuno-anilah/Srida*

Isana Induscha Bhaumah-saumyo-Guruh-Kaviih-Sarvadevamayo devah . . .”

—*Suryastotram in Bhavisya Purana.*

(v) *Torana types*

Toranas form important and distinctive features of a temple elevation. We have both free standing *torana* entrances, as well as the attached *toranas* either on the walls or on the pillar etc. We have free-*torana* types both in early and mediaeval contexts only in the northern Indian group, or its affiliated zones in Upper Deccan plateau. For instance, *toranas* are common in Gujarat but not before early 11th century A.D. Thereafter, they become an inseparable feature of all large-sized temples. In the Kalinga country again, free *toranas* are seen, as in the entrance to Muktesvar at Bhubanesvar. In Rajasthan we have certain types of *toranas* called the *Hindola torana* used for ceremonial swing festivals in early mediaeval times. Examples of these are to be seen in the Sas-Bahu temple at Nagda and Maha-Nala temple at Menal. We do not have many free *toranas* in Madhya-desh or in the Central Indian tract. In

⁹ Since square is common, we need not mention examples but one such is at Kunnakkudi, the octagon is seen at the smaller temple at Malayakkovil (Pudukkottai area), at Melacheri near Gingee, and the circular is seen at Tirumayam, Malayadippatti etc.

¹⁰ *Diparnava*—Adhyaya 13, Rajalingadhikara, vv. 75-76.

the south, we have at least two outstanding instances of *toranas*, one at Warangal of an imposing kind, and another slightly smaller but used for Tulabhara (or weighing Royalty in gold) at Hampi-Vijayanagar. Both of these are mediaeval and not earlier than the 14th-15th centuries A.D. As earlier example at Mukhalingam is similar to the former.

We have, however, many instances of flying engrailed *torana*-arches in temples of Gujarat-Rajasthan etc., again of the mediaeval times. In the early periods, we seem to have largely *bhitti-toranas*, i.e., the *toranas* on the walls of temples, carved in relief. These had taken either the *makara torana* type or the *stambha torana* type. In fact the *Agamas* give references to *torana* types like *chitra torana*, *patra toranas* and *bhitti torana* and apparently the first refers to free standing examples of these, the second to the flying arches and the last to the *makara toranas* around the main niches in the wall sections of the temple. In *Nagara rekha prasadas*, we have, on the *jangha*, not a regular *makara torana*, over the niches, but an *udgama* which is in effect the replica of the superstructure of the temple in the form of mere *jalakas* and *sukanasas*. We have such instances both in Northern India as well as in the south (the Chalukyan region).

(vi) *Main pillar forms*

Pillar forms are far too many in Indian temples. They differ from region to region as well as from period to period in each region. Even so, it is possible to discern certain regional predilections in pillar forms and establish their frequency of incidence in certain specific regions. For instance, we might conceive of primary division of pillar forms into cave temple types and structural temple types. In the former, there are two major divisions of pillar forms, the *ghata-pallava* type and the plain massive square-cum-octagonal type. The latter is typical of most of the early cave temples of southern India, as of the Pallavas, Eastern Chalukyas, Pandyas, Muttaraiyars, Adigaimans, Chera etc. The former is essentially northern, occurring in the 'Udayagiri caves. However, in the Deccan, we have a transmutation of both the southern and northern pillar types, resulting in a Deccani idiom which is found both in the Vakataka caves at Ajanta as well as Chalukyan caves at Ellora. These take the form of a massive pillar which has a square sectioned lower part rising quite high and surmounted by a fluted *ghata* enclosed within upturned corner lotus petals and surmounted by *pallava* over-flowing the *ghata* and ending in a corbel. The *phalaka* is usually absent. The southern type of Deccani pillar has also a massive body of square section but on this are successively carved the fluted *kalasa*, *tadi*, *kumbha* (which is mis-called often as the 'cushion capital'), the fluted *padma*, an incipient *phalaka* and the corbel above it. This is fully in tune with the southern 'order' of pillar.

In the structural examples, we have the repetition of the pure southern and the amalgamated northern Deccani, but all these are generally thinner than the cave proto-types, although in the earliest structural temples, they could sometimes be even more massive than cave styles. An interesting feature of the southern pillar is also the presence of *taranga* corbel, either of the simple *taranga* type as in the Pallava

examples or the double volute *taranga* form as in the typical Western Chalukyan and Pandyan examples, as well as the plain single roll *taranga* as found in the Rashtrakuta examples. The southern Deccani 'fluted order' is not generally found repeated in the structural examples which tend to have a preference for square cross-section, except in the case of the Later Chalukyan temples, by which time the number of component elements of the pillar gets very elaborate and multiplied.

While in most of the regions, the lower part of the pillar is left free without any carving, until the mediaeval times, the southern Pallava pillars start employing a vogue of carving lions both couchant as well as rampant in the lowest block of the pillar. Further, the southern pillar follows a simultaneous application of the full pillar 'order' in the door frame pilaster *sakhas*, and the plain form in regular free-standing pillars of the lay-out. The northern temples have only one type which they show both on the door frame *sakhas* as well as in the functional pillar stems. The northern pillars do not have *taranga* corbels but only a simple bevel type.

It is generally easy to diagnose the regional affiliation in the south, by the combined formula of the corbel and the pillar. But it is not so easy in the northern, since there is a wider uniformity of pillar types in the northern regions.

(vii) *Parivara shrine types*

An early lay-out pattern in the northern temples is the Panchayatana form, generally succeeded by the *asta-parivara* form. This form has a main shrine at the centre of a high *jagati* platform, with subshrines for Durga on the north-east, Ganesa on the south east, Surya on the south west and Visnu on the north west. The *astaparivara* lay-out has seven sub-shrines other than the main, of which one is oblong for Saptamatrikas and the others are of the square plan and are located in the form of three at the rear part and two more on either flank of the temple, all generally oriented to the main temple. We have examples of an early Panchayatana temple at Osia (Rajasthan) and an *astaparivara* (rock-cut) at Dhamnar, both of the *Nagara rekha prasada* type. Of the southern style, we have the famous *astaparivara* unit at Kailasa, Ellora, (second half of eighth century) and many examples in the early Chola period, a century or more later. Here, the subordinate gods are Surya, Chandra, Ganesa, Durga, Saptamatrika, Jyeshtha, Karttikeya and Chandesa. We have an *astaparivara* rather imitating southern application at Mukhalingam where the four corners are of the same type as the main temple while those on the three cardinal directions are of the *sala sikhara* type. The former ones, though containing *linga*, are named after the more popular four among the Dikpalas, namely Kubera, Indra, Varuna and Yama, while the latter are for Ganesa, Karttikeya, and Durga. In the north, generally, excepting for the Panchayatana where Durga is also represented, we do not have the formula of *parivara* shrines at all in all the other instances, nor do we have a separate shrine for the main goddess, as becomes an important feature of the southern temple. In the south, the formula of *avarana devatas* has a very steady and methodical development resulting in a separate shrine within the temple court, usually on the south west or

north west for Goddess, by the 11th or 12th centuries A.D. This is for the Sivaite temples. In the Visnuite temples, we usually have no additional sub-shrines till the 11th century whereafter we come across one for Goddess on the south west and one more for Goda or Andal (the female canonised saint) on the north-west corner. We do not have examples of the *vyuhas* mentioned in the Pancharatra texts except in rare cases and that too mostly in the form of separate sculptures of the gods installed at the respective corners, without necessarily having a shrine of some pretensions over them. This is the pattern followed for example in the Sri Rangam temple. In Western India, however, we have the northern type of Visnuite *vyuha*, which is also of the Panchayatana form, as at Dwarka, where besides the main temple of Lord Krishna-Vasudeva, we have the temples of Purushottama, Aniruddha, Pradyumna and Trivikrama and even Veni-Madhava. The temple is datable to the 12th century A.D.

The schematic chart (Fig. 3) shows the types of *Parivara* shrines in northern monuments as well as in the South and indicates the differentiation of the temple complex in the south, on a more vigorous pattern than in the north.

Glossary Of Technical Terms

Abhasa : See Cchanda and Vikalpa.

Achalalinga : This would mainly signify a rock-cut *linga* on its own *pitha*, both of which are immovable. *Achalalinga* thus is not necessarily *svayambhulinga*.

Adhishthana : Plinth part, below the wall part, in a Southern context. See also table under section IV(a)(i).

Alindra : The deliberately left perambulatory space between the double walls of the sanctum, both the walls usually carrying elevational features on their respective exterior. It has a relationship to the thickness of the cella wall and cella width.

Alpavimana : This implies according to texts a temple model which has only one *tala* and one *hara*. There are representations of such at Mahabalipuram in Arjuna's penance Bas-relief, as also at Penamaga, near Undavalli, (Krishna Dist.) of a similar kind.

Amalakasila : The topmost important feature of a northern temple over the *rekha sikhara*. It is in the form of the ribbed myrobalan fruit or its flattened variants.

Anarpita : See *arpita*.

Antarala : See *ardhamandapa*.

Ardhamandapa : The antechamber immediately adjoining the *garbhagriha*; essentially forming the entrance framework for the main shrine; known as *antarala* in the north especially in *sandhara* temples; generally rectangular transversely and leading immediately to the *mahamandapa* in the southern temple; in early forms, however, both in the north and in the south, the temple unit contains only cella and *ardhamandapa*, which in such cases would be called the *mukhamandapa*, or when very narrow, a *praggriva*.

Arpita : Signifies in a southern temple, the *hara* units over each *tala*, and *prastara*, not of free-standing nature forming regular parapets for the *pradakshina* passage of successive *talas*, but rather applied to the next following

tala. Its counterpart is *anarpita* which is generally an earlier form, indicating rudimentary provision for *pradakshina* at each *tala* level. The passage involved is actually the *alindra* of the southern architectonics.

Arshalinga : A type mentioned in the early texts to represent a *linga* shaft which has only a square-sectioned lower half and a cylindrical-sectioned upper half, the latter of which is thinner at the base and bulging at the top. Typically noted *only* in the Chalukyan early caves of the Deccan, as at Ellora, Elephanta etc.

Ayatasra : Rectangular in plan.

Bandhna : Signifies a horizontal *patti* or band running across the exterior wall of the temple, more than once in some cases as in the Central Indian *Chandela* temples, where the vertical registers by such divisions are in harmony with the horizontal lay-out of the *rathas*.

Barandika : Represents the topmost part of the *bada* of the Orissan temple, showing cornice above and occurring over the *bada* in an Orissan temple.

Bhadra : Essentially means the cardinal opening or projection. In northern or southern temple plan it represents the cardinal *ratha*, and signifies a temple, open on all the four sides, when used as a *sarvatobhadra*. In south, such a projection is also called *mukha bhadra*.

Bharani : Represents the capital part of a pillar in northern usage ; corresponds to the *padma* and *phalaka* of the southern usage.

Bhitti : Represents the wall part of a temple and corresponds to *pada* of the southern usage, *jangha* of the northern usage, *bada* of the eastern and Kalinga usage and *mandovara* of the western Gujarati usage : is found in this form in the earliest northern texts.

Bhumi : Literally, a vertical division of the super-structure, but essentially employed in non-functional storeyed forms as in the *Nagara rekha sikhara*, where it roughly stands for each of the nodes of the vertical profile, delimited by a *karnamalaka*.

Cchanda : A term used in relation to other terms like *jati*, *vikalpa* and *abhasa* and generally meaning certain gradations of the superstructural units, and probably also divisible in the form of free-standing temples, full relieved temples, partially relieved niche models, and painted specimens respectively.

Chalalinga : Is different from the *svayambhu* as well as *achala*. This represents the category of all the *lingas* which are detachable from the *pithas* and are not fixed naturally.

Chaturasra : Square in plan, representing one of the three major fundamental architectural plans of temples, the other two being *ashtasra* (octagonal), and *vritta* (circular). There are also *ayatasra* or rectangular and *Vrittayata* or apsidal forms, the square essentially pertaining to the northern temple. *Ashtasra* (octagonal) plan relates to a *Dravida* temple in its pure form, but relates mainly to the form of its *sikhara* and *griva*.

Chatushki : A complete *mandapa* unit found integrated with the balcony porch of the *sabhamandapa* the pillars being four in number and carrying decorative forms on the ceiling above.

Chitra : Generally meaning a picture or engraving, but in architectural texts intended essentially to mean a sculpture in the round.

Chitrabhasa : See *chitra* and *chitrardha*. The terms means a depiction, in paint, of a divine form.

Chitrardha : Is different from *chitra*. This means carving in relief-a *bas-relief*.

Devakoshtha : Stands for the niches containing shrines of divinities in stipulated forms and directions, as enjoined in the texts.

Dharalinga : One of the early *linga* forms in the south. It represents a shaft with multi-faceted or multi-fluted exterior, meeting at the top which is usually mildly flattened. In such cases, it does not have any pitha or any visible *pindika*. Later *dharalingas* show divisions of the vertical part into lesser and greater number of flutings, proceeding upwards from the square base overlain by eight flutes. *Dharalingas* are considered to be the best form of the *lingas*.

Dravida : One of the three major divisions of temple styles often used in *Silpa* texts, the other two being *Nagara* and *Vesara*; it is essentially restricted in texts to designate the octagonal diagnostic *sikhara* feature, but has considerably more component features, for identifying a temple as *Dravida* in a clinching way.

Dvara : Means gate-way, and is divided into many forms in early texts, such as *dvarasala*, *dvarasobha*, etc., and contains the germs for latter day *gopura-dvaras*. One of the earliest *dvaras* in South India will be seen around Kailasanatha shrine at Kanchi and the Shore temple, Mahabalipuram facing east.

Dvarapalas : These are the door keepers or *pratiharas* as known in northern usage and could sometimes be *dvarapalikas* as for Durga, corresponding to *pratiharis*. They are generally found on the door frame of the cella in Deccan, and North where they are also accompanied by Ganga and Ya muna along side on their respective mounts, namely, the *makara* and the *kurma*. In the south, they are generally placed outside the main temple unit, be it *ardhamandapa* or *mahamandapa* in its most original lay-out and, as a result, serve to indicate the original limit of the temple, by their location. They wear *ayudhas* reflecting and personifying the Sivaite or Vaisnavite main deity.

Dvarasakhas : These are the overdoors of the main doorway entrance into the cella. While these *sakhas* vary from a single one to elaborate *panchasakha* units, they also differ in their lay-out and details, and are slightly off-setted in Deccani usage, while they are horizontally spread out elsewhere. The important *sakhas* of the southern door frame are *nagasakha*, *patrasakha*, *stambhasakha* and *pushpasakha*. They are usually encased in a framework of *padmakosa*. The lower southern Indian practice is that of a plain featureless door frame.

Dvyasra : A term used apparently to denote a rectangle ending with an apse,

It could thus be well called a *vrittayata*, although the latter could equally well mean the elliptical form. It is a prevalent view that *dvyasra* has become 'vesara' in the terminological jargon.

Gajatalu : A component element of *vitana* decoration consisting of integrated depressions at successive courses forming a series of *kosas* or coffers, relieving the projections in between the two.

Gavaksha : Pierced window-openings for ventilation and light.

Ghanadvara : This represents a large grill-window or a pilastered niche provided on the cardinal points of the main shrine on its outer walls. It implies essentially a false door. It is flanked on the outside by two free-standing pillars. Such types are generally seen in the *Nagara prasadas* of the North and the Deccan.

Ghantasamvarana : Miniature turrets running along the radial limbs of the exterior roof over the *sabhamandapa* and the *chatushki*, of a northern temple ; shaped in the form of a *ghanta* or a bell complete with a thin *amalaka* and a *kalasa* on top. A host of such is a *samvarana*. Receding courses of such rise in a stepped form on the roofs of the ancillary walls of the temple.

Griva : The neck of the superstructure. See also table under section IV(a)(i).

Hara : A string, literally, and connotes the string of shrine-miniatures that runs over the parapet of each *tala* (generally excluding the last, except in very early contexts) and comprising *kutas* at the corners, and *salas* in between. Sometimes *panjara* units are also displayed in the hara. See under *panjara*.

Harantara : The recession between *kuta* and *sala* in the southern context and the *bhadra*, *anuratha* and *karna* in the northern where it is also called the *salilantara*, since it facilitates storm water drainage.

Jagati : See under *padma* : It is a recurrent form in southern temples at the base of the *adhishthana* above the *upana* and is plain vertical right angular moulding ; is different from the *jagati* of the northern temples where it signifies a spacious structural terrace, upon which the main temple is erected.

Jangha : See *bhitti*.

Jativimana : Is a type differentiating it from *jatitara* types and from a *mukhya vimana*, and representing temple model which has upto four *talas*.

Kailasa : A primary form like *Vairaja* etc., and representing a circular plan.

Kakshasana : A seat-back provided above the *vedi* on the inner side of the *sabhamandapa* along its outer limit, particularly in the cardinal projections of the balconies.

Kalasa : The most important and topmost part of a temple structure, showing a properly consecrated pot-form usually encased in copper metal. No temple is fit for or deemed as in active worship without its being in position.

Kani : Known also as *Karnika*. This northern term is essentially depicting a flattened *kumuda*-like moulding rising above the *padma* on the plinth. It is very typical in Gujarat architecture.

Kapotabandha : An *adhishtana* form whose top member is a *kapota*; unlike that of *padabandha* and *pratibandha*, which have a *pattika*. A *kapotabandha* further should normally have a *vritta-kumuda*, but occasionally *tripatta*; typical of Chalukyan region and used early only once in the south, in Dharmaraja ratha.

Karna : Signifies the corner unit of the plinth and wall carrying its own superstructural elements in harmony with the main temple style.

Karnamalaka : Represents the end of each *bhumi* on the superstructure of a *nagara rekha sikhara*.

Karnatilaka : Represents a miniature *Nagara sikhara* unit placed at the joinery between the main *sikhara* and the *antarala* on the side profile; not found in the southern usage.

Kati : The term employed to represent *pada* or *bhitti* or *jangha* of slightly later usage and is so mentioned in *Visnudharmottara*.

Kshipta : A *vitana* type wherein the designs are cut-in in an integrated mode, the patterns laid one within the other.

Kudyastambha : The pillars which additionally support a *pada* and are placed at regular intervals on the exterior of the wall over the plinth.

Kumuda : An important moulding of the *adhishtana*; see under *pattika*. It has two classes, the *vritta kumuda* and the *tripatta kumuda*, which are self-explanatory. In Chalukyan country, we have a multi-faceted *kumuda* also, in early usage, as at Aiholi, Nagaral etc.

Kuta : A 'sikhara' unit in the 'southern' style, which has a square plan and is basically capping an *alpa vimana* or single-storeyed unit, but stands for miniature or *kshudra alpa vimana* part of the multi-storeyed temple. In these, it occupies the corner (*karnakuta*) of the parapet, above the entablatures, of each storey or *tala*.

Kuta-chhadya : Essentially northern in connotation. It represents the plain projecting externally ribbed *chajja*-like cornice overhanging main beam on the top of the *jangha*. Temples, without *kuta-chhadya* are often found in the north, particularly in Eastern India.

Lalatabimba : This represents a small ritual carved tablet located in the centre of the lintel of the cella door. It is popularly taken as a cognizance of the religious affiliation of the deity within, but could indeed be a merely auspicious common motif, employed more on a regional pattern than anything else. The usual *lalatabimba devatas* are Gajalakshmi, Ganesa, Garuda, Lakulisa, Anantasayi etc.

Latina : A term found in some northern texts to represent the highly intricate and over-lapping *Jalaka* patterns on the *rekha sikhara* of the northern temple.

Linga : Originally meaning a mere symbol or a formal criterion, having the same sense as *chinha*, later appropriated to Sivaite usage and taking the form of a vertical shaft of stone either plain or faceted. It is also relieved

with figure work in the earliest instances. In such a case, it is called a *mukhalinga* and may have a single *mukha* or five *mukhas*. These are mounted directly on the square base and thus vertically support the originally iconic character of Siva turned into the symbolic pillar form subsequently.

Manasutra : The vertical plumb-line delimiting the projections of the *kapota* or cornice and essentially coalescing with the projection of the *upana* or the lowest moulding of the plinth in southern temples, but not necessarily so, in the northern temples. In northern temples, particularly in early mediaeval stages, the plinth flares out much wider off than the drip line of the cornice.

Manchabandha : An *adhishthana* type of the simplest kind in the form of a high *kantha*, with an *upana* below and a *pattika* or *kapota* above. A very popular Chalukyan usage where it has a *kapota* top.

Mandovara : See *Bhitti*.

Manika : Of the same group as *Vairaja* and *Kailasa*. It represents an elliptical form.

Mulabhera : The main deity, usually of stone (*sila*), brick and stucco (*sudha*) or in wood (*daru*) or in paint (*abhasa*), and both in iconic and aniconic forms.

Mulamanjari : The main tower found within the encircling *urahringas* or miniature half-turrets applied to it. In the earliest northern usage of the term, as in *Visnudharmottara*, in the form of *manjari*, it represents the superstructure itself.

Mukhapatti : Horse-shoe shaped or trefoil barge board of *sukanasa* or even smaller *nasikas*. These are decorated in the former with side cusps bearing *nagas* and with rosette series along the border, representing nail heads.

Mukhya vimana : Signifies a temple which has more than four *talas*. The text prescribes that a maximum number of *talas* for most of the *mukhya vimanas* is between 12 and 15 and, in any case, could not be more than about 200 ft. in height. The term is essentially of southern usage. The Great temple at Tanjore is an outstanding expression of the highest example of the *mukhya vimana* with 13 *talas*.

Nabhicchanda : A major type of *vitana* in a northern *mandapa* consisting of receding annular rings on the ceiling, ending in a pendentive and supported by brackets rising from the pillar corbels and decorated with *madanikas* as bracket struts.

Nagara : Generally taken to mean 'northern' temples owing to their sharp divergence from southern or *Dravida*; stands for a square-sectioned temple, whose *sikhara* is of the *rekha* type surmounted by an *amalakasila* sometimes. It is, rather obscurely, taken to represent any temple, in early Tamil literature.

Nasika : Representing small dormer windows on *kapotas*, *prastaras* and *sikhara* roofs; shaped essentially in the form of the original Buddhist Chaitya dormer. Owing to their peculiar projection forward, they are known as

such. In the most significant and larger-sized projection at the base of the *sikhara* on the main direction of orientation of the temple, or all the four cardinal directions, they are called *sukanasa* or *mahanasika* respectively.

Nirandhara : As opposed to *sandhara*, this has a single wall for its main temple cella and the *pradakshina* is to be made around it on the open court or terrace. Generally a characteristic of southern temples.

Oma : Basal *pitha* of a pillar—generally found in the Deccani and northern series, but not in the temples of Tamilnad until mediaeval times. Its use is also noted in some texts only.

Pada : Wall part, above the *adhishtana* or plinth and below the cornice, in southern context.

Padabandha : One of the *adhishtana* types of early southern temples, differing from the other important form, namely, *pratibandha* in two features, namely, having a *vritta kumuda* and often not having a *prati*.

Padma : Standing for the *cyma recta* of western usage and usually found in the northern or Deccani usage and in the later southern temples. In the earlier ones its place is assumed by a plain *jagati* or rectangular high moulding.

Panjara : Meaning a cage and representing a *nasika* supported by pilastered frame work at the lower levels of the *tala* and generally located in the recessions or the *harantara* or *salilantara* portions of the wall face. Where it is having a regular *sikhara* miniature, as sometimes in evolved pre-mediaeval Deccan usage, it is called *sikhara panjara*. Where it has at the base of the pilaster a large *kumbha* and overflowing foliage on the top, as in the mediaeval southern usage, it is called a *kumbha panjara*, and so on.

Parivara-devata : A subsidiary deity, which is subordinate to and attendant upon the main deity or *mulabhera* of a temple, in a given sectarian context.

Pattika : Heavy oblong-sectioned topmost moulding of the *adhishtana* in the southern temples, the other parts being *kantha*, *kumuda*, *padma* or *jagati* and *upana*. It projects over the *kantha*. In Tamil texts called '*agrapattiyal*'.

Phalakalinga : A form mentioned in the texts suggesting a *linga* made out of a rectangular or flattish block or nodule of rock. Some of them are early. We have interesting specimens of this kind, though slightly later, at Gudimallam, where, however, it is relieved with figure carvings.

Pindi or *Griha pindi* : The coping slab, single usually, that seals the superstructure below the griva level; also stands for the wall immediately surrounding the main deity in the cella.

Pindika : This is essentially the support or platform or pedestal, upon which either the *linga* or the image is placed. In the former case, it could be called a *pitha* where it rises fairly high; and where it is kept very low—almost close to the floor—and often in a single slab, it may be called *pindika*.

Pishtika : Stands for *jagati* of the northern usage and *upapitha* of the

southern usage and is employed in *Kalinga* architecture.

Praggriva : Represents an incipient *mukhamandapa* or *antarala* terminating the temple unit, the only other part being the cella. Not used in the south.

Prakara : The wall erected around the main temple unit, leaving open space around for perambulation of the deity as well as the devotee. It is intended as a measure of protection as mentioned in the texts and employed mainly in the South.

Pranala : This signifies the provision architecturally made for discharge of *abhisheka* water from within the *garbhagriha* to the *prakara* both for drainage as well as for ritual utilisation by the devotees. The earliest temples in the south upto the time of the early Cholas generally do not have the *pranala* projections. In these instances it is just a water channel (where found) essentially cut on the topmost member of the *adhishtana*. In the Deccan, however, there is a mixed usage of *pranalas* as well as plain, slab-cut water channels or *nalas*, running at the level of the inner *sandhara prasada* and provided with a reception opening within the cella. The *pranalas* according to texts should be cut in the form of *simha-vaktra* (lion face) and should be ridden over by *nandi* or *ganas*. The terminal is either in the form of a *makara* or a *vyala* or an elephant trunk in the evolved cases. The *pranala* is essentially different from *varimarga* or *ambumarga*.

Prasada : A term generally employed to signify palace in civic architecture in early times, but coming to mean temples subsequently, of the northern type more commonly, as a *Nagara Prasada*. The southern usage prefers the word *vimana* although *Prasada* is used.

Prastara : Entablature, namely, the parts above the *pada* or wall part and below the *griva* or the neck part in the southern context. For equivalent terms in other regions see under section IV(a)(i).

Prati : The topmost course, cut or placed on the *pattika* or *kapota*, as the case may be, of the *adhishtana*; signifies the level of the *garbhagriha* floor and is a basic level for computation of elevational portions. It is from this word that the Tamil word *padi* for step is derived.

Pratibandha : An *adhishtana* type of the southern temples generally having a *tripatta kumuda* and a bold *prati*; usually older in provenance than the *padabandha* type.

Pushpaka : Of the same class as *Vairaja*, *Kailasa*, and *Manika*. It represents a rectangular form.

Rajasenaka : A relieved figure carving shown on a band immediately resting below the *vedika* of the northern usage; shows animated scenes of royal army etc.

Ratha : Graduated projections of a temple plan in the northern usage, where it could be *triratha*, *pancharatha* or *saptaratha* according to the evolution of the style. Each of the projections in such cases is also called *rathaka*.

Ruchaka : Square form as applied to pillar cross-section. Essentially employed in northern texts. The other forms of pillar sections are *svastika* (octagonal), *vritta* (circular), *Bhadra* (with *pratirathas*), *Vardhamana* or *pancharatha*, *shadasraka*, (hexagonal). It is interesting to note that these cover the *Nagara*, *Dravida* and *Vesara* forms also (respectively of square, octagonal or hexagonal and circular).

Sabhamandapa : Sometimes called the *ranga mandapa*. It is the most ornate outer vestibule of a northern temple, open on one, two or three sides and provided with a *torana* on the axial outer end; corresponds to the *mahamandapa* of the southern temple; usually separate from the main unit; is divided into nine compartments on plan by the pillar series and thus to be called a *navaranga mandapa*.

Sahasralinga : Evolved early mediaeval *linga* form wherein, tier after tier miniature *lingas* are picked out on the curved surface of the *linga* shaft. In the north or western India it goes by the name of *Hazara linga*.

Saktidhvaja : This signifies the upper part of the *nasika* face or front of a *sukanasa* and contains pennants and a *simhalalata* or *simha* or *vyala* crest.

Sala : Similar in import and usage to *kuta* and is found in multi-storeyed shrines along with the *kuta* and alternately. It always occurs in the middle section in such cases, and never on the corners for the obvious reason of its being rectangular in plan.

Salilantara : Also known as *Jalantara* (northern term), it largely stands for the *harantara* recess of the southern usage. Its purpose is for the drainage of water from the superstructure-roof through *nalas*, kept above the cornice in this recess, making them unobtrusive.

Samatala : A *vitana* type of a northern temple *mandapa* of almost level horizontal ceiling design.

Sandhara : A shrine which has a closed perambulatory circuit between the inner *garbhagriha* wall and the surrounding exterior wall. Essentially a feature associated with northern temples but rarely and not regularly found in the southern types.

Sardulas : These are the mythical leogriphs combining a lion and the griffon and employed as an embellishment not only in the *salilantara* recesses of the temple wall, but also on the roofs of the *sabhamandapa* and *mahanasika*, shown with one of their fore-paws raised.

Sikhara : In the 'southern' style denotes only the topmost major component of the temple elevation, above the *griva* or neck and below the *stupi*. In the 'northern' usage, it stands for the whole of the superstructure above the cornice level.

Sringa : Miniature *sikhara* units placed all around the main superstructure at the lowest level, the corresponding upper units of similar character are called *Urahsringas*.

Stupi : The topmost ritual part of a temple elevation. Includes generally the *kalasa* and the final proper.

Sukanasa : Also called *Mahanasika*. This shows the integral projection of the basal part of the superstructure forming the roof of the *antarala* (or *ardhamandapa*). It is of two varieties, depending upon whether the structure is a *Nagara prasada* or a southern *vimana*. In the former, it is in the form of the mammoth trefoil *nasika* complete with the *mukhapatti*, *saktidhvaja* and *simhalalata*. In the southern, it takes essentially the form of a front-on *sala*, reared upon a *pada*. The *sukanasas* are practically unknown in the temples south of the Andhradesa, but are a diagnostic feature of the Chalukyan *genre*. *Svayambhulinga* : This signifies the natural forms which have taken the shape of *lingas* and have been found fit for consecration and erection of temples *in situ* over them. *Svayambhulinga*, thus, is never planted.

Tala : Storey and generally involving a plinth, a *pada*, a *prastara*, a *griva*, over which in a series occurs a *sikhara*, as in the southern style.

Tarangabodhika : Wavy corbel with or without a median band. The waves could themselves be in simple series or in paired volute forms or with the corner rolls in involute type, or in double roll one above the other, as in the Chalukyan monuments.

Torana : This is an ornamental device used either in a free-standing manner or in relief. In the former mode, it is located in front of the *mukhamandapa*, at the very entrance into the temple unit, and in the latter mode it is to be found in niche shrines on the exterior walls. The free-standing *citra torana* could be very elaborate, as in Gujarat where it is provided with two massive full scale pillars surmounted by double architrave beams with *makara* terminals and bearing a *makara torana* on the upper architrave. Without the architraves and forming a continuous curved arch over the pillars, it is found in Kalingadesa as at Bhubanesvar (Muktesvar). In the form of relieved outer frame work of niche shrines, it consists of two broad types, the *stambha-torana* and the *makara-torana*. The latter would itself be either a *patra-torana* almost entirely or *makara-torana*. Engaged *toranas* are also utilised as parts of the pillar frame work of the *Sabha-mandapa* in northern temples. In such cases, they rise from the upper part of the pillar in the form of engrailed arches and are made to bear partially the weight of the cross-beams and serve essentially the purpose of brackets.

Trivishtapa : Of the same group as *Vairaja*, *Kailasa* etc. It represents an octagonal form.

Upaana : The lowest and plain moulding of the *adhishtana* forming a basal preparation of the temple plinth.

Upapitha : The basal additional and optional functional part of the plinth below the *adhishtana* proper in a southern temple; often consists of a simple *mancha bandha*; generally employed only in evolved temples or in special

contexts, where the shrine does not have sufficient elevated position.

Urahsringa : Miniature semi-towers which are applied to the main structure both in the *bhadra* part as well as on the *ratha* and are themselves receding backwards as they go up, and encase the *mulamanjari*—a typical character of the Central Indian Chandela and the Lata (Gujarat) temples of early mediaeval times.

Utsavabhera : The subsidiary to the image in the sanctum, and the main ritual image subjected to movement and *abhisheka* during festivals, and which is usually made of bronze and prevalent mainly in south India. It is placed either in front of the *mulabhera* in the sanctum, or in the *mahamandapa* on a portable *mancha* or table.

Uttaranga : The mouldings and architectural parts above the *uttara* of the main door frame of the *garbhagriha*. They usually carry miniatures of temple *vimanas* or *prasadas*, and in the latter northern usage have, in addition, the Saptamatrs and Navagrahas, as in Gujarat and Rajasthan.

Vairaja : A primary form, one among the five, representing a square, and mentioned in early texts like *Visnudharmottara*.

Valabhi : This is the zone located under the cornice known as the *kapota*. It is essentially an overriding course connecting the *uttara* with the *prastara* and tying the cornice (Kapota) as a cantilever. It is usually decorated either with a row of *bhutas* or *ganas* in which case it is called a *bhutavari*; or it is embellished with *hamsa* or geese. Usually in evolved contexts the *valabhi* is either having a simple *padmadala* motif or is left plain with mild curvature. Rarely, it is also of the bevel type. Etymologically, the *valabhi* would represent turret roof and it is probably in this context that this term is employed in the northern texts like *Vishnudharmottara*.

Varimarga : This is a channel provided partially within the *garbhagriha* and projecting into the thickness of the wall meeting the *pranala* for the discharge of *abhisheka* water. Early temples show essentially a *varimarga*, but no specific *pranala*. By reference to a ban on the cutting of the top moulding of *adhishthana* for a *varimarga*, the texts imply their provenance earlier. Early Pallava temples have, one and all of them, only *varimargas* cut on the plinth top. In the southern tradition during the circumambulation of the cella either in *sandhara* types or in open *prakara* type a *varimarga*, is crossed to reach the front of the temple. In the evolved northern tradition, however, the *varimarga* particularly in Siva shrines is not to be crossed, but the devotee is to retrace his step backwards to the *nandi mandapa*. Usages as well as textual references uphold this.

Vedi : Represents a parapetting mainly divided into a series of pilasters and intended to provide an outer walling over the plinth. In the north, it additionally serves the purpose of having a *kakshasana* and a *chatushki* borne over dwarf pillars forming open balconies in the *sabhamandapa* of the temples.

Vesara : Notwithstanding the differences about its suggested connotation and its covering the circular cross-sections also, the term probably stands for apsidal structures of *gajaprishthakriti* in elevation and having a *chaitya* pent-house front for its superstructure, the area of its largest and prime incidence is the zone between the Narmada and the Krishna rivers.

Vikalpa : See Cchanda.

Vimana : The full minimal shrine unit, covering from plinth to the spire (*upanadi stupi paryantam*). The term is used mainly to refer to a *Dravida* or southern temple type, as different from the word *Prasada*, which is used in the 'northern' context. (See under *Prasada*). It is used only in religious and never in a secular context.

Vimanadevatas : Figures of divinities placed in *koshthas* on the cardinal points and sometimes on the *vidiks* also on the superstructure of the *vimana* at successive *talas*. The texts prescribe a specific *vyuha* for such *vimana devatas*, appurtenant to Saiva or Vaisnava usage.

Vinyasasutra : An axial thread line indicating the norm of the plinth lay-out, the nature of the projections and recessions of the *madhyasala*, *karnakutas* and the *harantaras* at plinth level. The *vinyasasutra* line is generally dead straight in most of the southern temples, while in the northern temples the projections of the central (*bhadra*) part beyond the lateral parts in various *ratha* off-sets results in *ratha*-form becoming the norm.

Vitana : Literally a ceiling, either with free-standing pillars and canopy or part of the main structure or mandapa itself. *Vitanas* are generally severely plain in Southern temples. They are found with a navagraha grid and a central panel of god-head, in the Deccan, as in Chalukyan temples. But in the north, particularly in Gujarat, they are provided with infinite variations of patterns and are divisible into *sama-tala* and *nabhichchanda* types. These in turn have themselves many varieties of the *kshipta* type or *kshipto-kshipta* type, employing *gajatalu* or cusped teeth or moulds and pendentives in the centre.

Vyalavari : Literally the griffon course ; is a conventional structural blocking-course or rafters running both longitudinally and transversely and forming a framework, upon which the *pada* of each *tala* including its cornice is sustained. Usually in early specimens, it is embellished by showing the projecting rafter ends as *vyalamukhas* only or as *vyalas* in lateral full aspects, the corresponding cross rafters which tie them being shown as having *makara* terminals. The *vyalavari* is usually but not always found below the topmost member (*pattika* or *kapota*) of the *adhishthana* and correspondingly in the subsequent *talas* as the upper member of the *prastara* below the *vedi* and *griva* of the *hara*. In evolved architectural stages, the *vyalavari* tends to follow strictly the original-wood techniques, and displays only plain rafter ends and terminals.

Yoni : Generally taken as meaning *Avudayar* (Tamil) or the *pindika* or the *pitha* in mediaeval usage, in relation to the word *linga*, particularly when such

a *pitha* is circular and with a water chute projection on the northern side. But its originally meaning in the *Silpa* texts is that of a specific ritual orientation of the main image and its platform, to be fixed according to *Ayadi shadvarga* formula, *yonī* itself being one of the *shadvargas*, the others being *aya*, *vyaya*, *tithi*, etc.

IX

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Data-Catalogue of Regional Models

THIS AND THE following pages attempt to summarise analytically, by means of a compressed *proforma*, the salient details one might look for, in respect of the evolving examples of the regional stylistic and aesthetic models in Indian Temple architecture. The very compactness of the *proforma* is deliberate and is intended to be for guidance and ready reference than for an exhaustive treatment of the surface peculiarities of each of the individual cases. The *proforma* will be indicated, after its first example, by the respective column numbers in the subsequent ones to save repetition. For a more comprehensive and detailed consideration the reader will inevitably have to compare other sources and indeed the monuments themselves, first hand.

In the listings again, it is likely that some better known examples have not been included. The aim is mainly to minimise an avoidable multiplication of similar stylistic types and maximise variety, from the cultural as well as the historical standpoints. Quite a few instances would be seen to be off the beaten track and throwing welcome light on less known types and local architectural programs. This, it is hoped, might also ensure representativeness of the architectural spectrum of the country, and should stimulate further fruitful and fresh studies of some of these less favoured areas. The selection of the specimens is not also on the basis of any equitable distribution of the type-sites.

I

1. *Name with Taluk and District* : Brahmisvara-Visnu-Lakshitayatanam, Mandagapattu, Villupuram Taluk, South Arcot District.
2. *State* : Madras State.
3. *Built by* : Mahendravarman I Pallava's time.
4. *Date, if any* : c. 580-600 A.D.
5. *Building Material* : Crystalline granite.
6. *Inscriptions, if any* : A verse giving the title of Mahendravarman as '*Vicitracitta*' and disclosing the dedication of the temple to the Trinity and also stating that

the king avoided constructions of brick or wood or metal by choosing rock—E.I. XVII pp. 14-19.

7. *Chief Features* : Probably the earliest known rock-cut cave of the Pallavas under Mahendravarman, providing for three shrine cells on the back wall and three transverse bays in front bounded by free-standing pillars and side pilasters, apparently representing the *ardhamandapa*, *mahamandapa* and *mukhamandapa*. No objects of worship in the sancta. The original objects, if at all, were probably painted over plaster or separate stele images.
8. *Stylistic Affiliations* : Pallava rock-cut cave of the 'Mahendra' type.

II

1. *Name with Taluk and District* : Upper Rock-cut cave (Lalitankura pallavesvaragriham) temple, Tiruchirapalli, Tiruchirapalli taluk and Tiruchirapalli District.
2. *State* : Tamil Nadu.
3. *Built by* : Mahendravarman I's time.
4. *Date, if any* : c. 610 A.D.
5. *Building Material* : Crystalline granite.
6. *Inscriptions, if any* : The earliest is of Mahendravarman himself making a reference to Kaveri and the Cholas and to Siva and Parvati. S.I.I. I, Nos 33 and 34 pp. 28-30; S.I.I., XII Nos. 8 and 9. The others are of the later Pallava king Nandivarman and of the Cholas. There is also an early cave record in a natural cavern nearby in Brahmi perhaps reading 'Kuppagaghavi' and probably belonging to Jains. 62-64 of 1888; 411-14 of 1904; 134 of 1905; 130-142 of 1938.
7. *Chief Features* : An evolved Mahendra style cave providing for the shrine on one of the side-ends with the cornice and plinth mouldings of the sanctum shown in front, and a central longitudinal pillared bay with narrow inner and outer flanks, the outer being the entrance point; pillars having the *taranga* type of corbel. A beautiful Gangadhara panel over a plinth of gana friezes introduces the earliest Pallava iconographic example.
8. *Stylistic Affiliations* : Developed Pallava rock-cut cave temple.

III

1. *Name with Taluk and District* : *The Five Rathas*, Mahabalipuram Chingleput Taluk, Chingleput District.
2. *State* : Tamil Nadu.
3. *Built by* : Mamalla and Paramesvaravarman-I.
4. *Date, if any* : c. 630-678 A.D.
5. *Building Material* : Monoliths of granite.

6. *Inscriptions, if any* : Label inscriptions of king of Narasimha, Sremegha, Srinidhi, Ranajaya, Atyantakama, Mahamalla, Sribhara, Niruttara, and Kamalali, in one of the rathas, the Dharmaraja ratha which is also mentioned as the 'Atyantakama Pallavesvaragriham' from the records. (1-5 of 1887; 54-57 of 1890; 310 of 1901; 512-33 of 1907; 566 of 1912; 661-66 of 1922; 111-16 of 1933).
7. *Chief Features* : These are essentially vimana models of the Dravida style, both of square plan and octagonal sikhara and pillared circuit at each storey as in Dharmaraja ratha; rectangular plan *sala sikhara* and probably open pillared circuit as in Bhima ratha; square plan and octagonal *sikhara* without any circuit as in the Arjuna ratha; apsidal plan with *gajaprishta* superstructure as in the Nakula-Sahadeva ratha; and simple square plan with square superstructure of the *kutagara* type as in the Draupadi ratha. Excepting in the last mentioned where there is a relief of Durga in the shrine cell only, the other instances of the object of worship, as in the Dharmaraja ratha top floor, show a relief of Somaskanda which comes into being for the first time in the reign of Paramesvaravarman I. The figures of Dikpalas and many manifestations of Saiva iconography are notable in the group.
8. *Stylistic Affiliations* : Early Pallava monolithic temple—Mamalla stage and overlapping partly with the time of Paramesvaravarman I.

IV

1. *Name with Taluk and District* : Mahishamardini mandapam, Mahabalipuram, Chingleput Taluk and Chingleput District.
2. *State* : Tamil Nadu.
3. *Built by* : Started by Narasimhavarman-I Mamalla and perhaps completed in respect of the cella figures alone, by Paramesvaravarman.
4. *Date, if any* : c. 630-675 A.D.
5. *Building Material* : Granite.
6. *Inscriptions, if any* : Nil.
7. *Chief Features* : Has a façade showing unfinished base and top where the *hara* of *salas* has just been blocked out. The pillars of the façade are slender and without *vyala* base, while the pilasters show capitals. There is a pavilion in front of the shrine cell integral to it. The relief on the hind wall of the shrine cell is Somaskanda showing also a recumbent Nandi below which is different in style from the reliefs of Durga and Ananta sayi and might be of the time of Paramesvaravarman I.
Has two large and finished panels of Anantasayi and Mahisamardini on the side walls of the front *mandapa*. The two side cells are for the other members of the Trinity and have their Dvarapalas having suggestive featural affiliations to this pattern.
8. *Stylistic Affiliations* : An early Pallava rock-cut cave of Mamalla stage.

V

1. *Name with Taluk and District* : Adivaraha cave temple Mahabalipuram, Chingleput taluk, Chingleput District.
2. *State* : Tamil Nadu.
3. *Built by* : Narasimhavarman I Mamalla and apparently completed by Paramesvaravarman I.
4. *Date, if any* : c. 650-700 A.D.
5. *Building Material* : Granite rock.
6. *Inscriptions, if any* : Contains 3 inscriptions, one, of the imprecatory type of Paramesvaravarman-I (of Rajasimha, according to some), as found in Ganesa ratha, Dharmaraja Mandapa, Ramanuja Mandapa etc., carved in the floor of the mandapa (S.I.I. XII of 117); another, carved over the niche to the south of the shrine entrance mentioning the ten incarnations of Vishnu wherein Buddha is mentioned in place of Krishna (S.I.I. XII No. 116); and the third, an early Chola inscription of Rajendra-I, calling it 'Paramesvara-mahavaraha-visnugriha' (S.I.I. IV, Nos. 377-8). Apart from these, there are two more label inscriptions relating to two sets of portrait-sculpture panels in the front mandapa reading respectively "Sri Simhavinnapottrairajan" and "Sri Mahendrapottrairajan", apparently standing for Simha Visnu, the progenitor of the Pallava line and Mahendravarman I, the illustrious father of Mamalla (S.I.I. XII, Nos. 17 & 18) and M.A. S.I. No. 26 pp. 7 ff. B 663 of 1922.
7. *Chief Features* : A rock-cut temple with a shrine cell transversely oblong, an *ardhamandapa* divided from the *mahamandapa* of the next bay by only two widely set fluted pillars, corresponding to the slight projection of the shrine front. The façade is of four free-standing pillars and two side pilasters. The object of worship is a stucco figure of Bhu-Varaha indicative essentially of pre-Paramesvara vogue. The side walls on the southern side and eastern side flanking the shrine cell contain sculptured panels of Gajalakshmi, Mahishamardini, Trivikrama and Varaha, while the northern and the southern walls contain two portrait sculpture panels mentioned above representing in one case a king seated on a *simhasana* flanked by two queens standing, and in the other case, of a king in standing posture also with two queens, and himself pointing his finger apparently to the god within. The *hara* over the *kapota* of the façade shows a series of *salas* intervened by paired *nasikas*. The façade pillar as well as pilasters are of lion base type, the latter facing sideways and without the *phalaka*.
8. *Stylistic Affiliations* : An early Pallava cave temple of Mamalla stage and completed during Paramesvaravarman's period.

VI

1. *Name with Taluk and District* : Tiger cave (Yalimandapam) : Saluvankuppam (near Mahabalipuram) Chingleput taluk, Chingleput District.
2. *State* : Tamil Nadu.
3. *Built by* : Narasimhavarman-II Rajasimha.
4. *Date, if any* : c. 700 to 728 A.D.
5. *Building Material* : Granite boulder outcrop.
6. *Inscriptions, if any* : Nil (56-57 of 1896, 534-35 of 1907).
7. *Chief Features* : This *mandapa* is of unique character owing to the absence of any religious or ritual elements in the excavation and also in the highly atypical character of the façade itself. The *mandapa* proper, however, shows a simple plinth moulding, a flight of steps, standing and rearing lions on the pilasters and, rather circumscribed chamber within a rectangular plan, hardly capable of accommodating more than a few persons at a time. It is finished off with a cornice and is provided with two side wall chambers on its flanks and the whole thing is encircled by a string of highly vigorous *vyalamukhas* of a converging character, the lowest of the *vyalas* depicted at the level of the *padma* of the plinth above the cornice, and below the string of *vyalas* there is a slight recession. By the side of this cave on the integral and tapering piece of the outcrop have been excavated 2 *nasika* or *kudus* with an unfinished pilaster, the recessed part of the *nasikas* having been cut in square outline fairly deep into the rock. The *nasikas* in each case are borne by *gajamundas* carved in frontal profile. It has been noticed that this cave has some accoustic properties and would lend itself to the suggestion that its use mainly was restricted either to ceremonial appearance of the king himself here on specific occasions or for performances of religious or other musical discourses, considering the limited space of the *mandapa* and its special façade and surrounding embellishments.
8. *Stylistic Affiliations* : Rock excavation of Rajasimha's period.

VII

1. *Name with Taluk and District* : Piravattanesvara temple, Kanchipuram, Kanchipuram taluk, Chingleput District.
2. *State* : Tamil Nadu.
3. *Built by* : Narasimhavarman II Rajasimha.
4. *Date, if any* : c. 700 to 728 A.D.
5. *Building Material* : Friable reddish brown sandstone.
6. *Inscriptions* : Nil.
7. *Chief Features* : Smallest of Rajasimha's temples, built in sandstone, of *samachaturasra dvitala* form, with an octagonal *sikhara*, the front *mandapa*

crowned by a *hara*. The plinth shows the same mouldings as those of Mukundanayanar of Mahabalipuram, but with the *varimarga* cut on the *pattika* and provided later on with a *pranala*, in post-Pallava stage. The interior shows the carving of Somaskanda with Brahma and Visnu on the back wall of the cella provided with a separate plinth, pilaster and *kapota* roof, showing a mandapa relief. No sculptures on the side walls or exterior but there is a beautiful panel of Bhikshatana Siva on the northern wall (interior) of the *ardha-mandapa* indicating incidentally that carved blocks were assembled *in situ*. The present *linga* with a large circular *pitha* is a later insertion. Dvarapalakas present.

8. *Stylistic Affiliations* : Early Pallava structural temple, of Rajasimha period.

VIII

1. *Name with Taluk and District* : Kailasanatha temple, Kanchipuram, Kanchipuram taluk, Chingleput district.
2. *State* : Tamil Nadu.
3. *Built by* : Narasimhavarman II Rajasimha (c. 700-728 A.D.).
4. *Date, if any* : c. 725 A.D.
5. *Building Material* : Sandstone interspersed with granite slabs only in the plinth—All stone structural temple.
6. *Inscriptions, if any* : Chalukya Vikramaditya II record (1888-1-37) apart from many later records
7. *Chief Features* : The temple is the most finite expression of a properly consecrated brahmanical shrine, complete with the main vimana, the detached pillared hall in front (combined with the main shrine but a covered and intermediate hall in late mediaeval times, the *prakara bandha* itself featuring an embryonic *dvara mandapa* or *gopura* porch, miniature chapels on the inner faces of the prakara wall looking into the courtyard and seemingly representing Vastu mandala-devatas and a nandi mandapa now placed well outside the prakara compound, along the axial strike of the temple but originally perhaps much nearer to the main complex.

The main vimana rising to four *talas* is itself a complex of seven sub-shrines on the cardinal and diagonal points set in the thickness of wall and facing either west or east, as the case may be, and like the main *garbha*, having a Somaskanda panel sculpture on the back wall. The *linga* on a circular *pitha* that we see now in all these sub-shrines and the main sanctum had followed seemingly in the late Pallava times. For Rajasimha's explicit reference to Somaskanda as the consecrated God in his temples, we must refer to the inscriptions found in the cave temple of his at Saluvankuppam near Mahabalipuram. The *adhithana* of the main *vimana* is of the *prati bandha* class, and has no *vedi*. The wall sections are elaborately provided with

carved panels, those of the cardinal niches being especially embellished within a *makara torana* canopy relief. The iconography of the carvings has some interesting features viz., the introduction of Ganesa, Jyestha, Saptamatrikas for the first time in a Pallava temple, the combination of Saiva and a few Vaisnava (especially Narasimha Visnu) figures, the many representation of tandava, Samhara, and Anugraha forms of Siva and the fixation of Lingodbhava relief on the southern side, unlike the established practice from the mid-late 9th century of having it in the west wall. The top *tala* does not have a *hara*, all the lower *tala haras* are of the *anarpita* type except the first *tala* which gives a narrow passage around the cella for corbelling the base walls to support the largest-till-then vimana of the Pallavas. The *sikhara* is *octagonal*. A separate shrine built by Mahendra varman III son of Rajasimha with a *sala sikhara*, occurs on the front part of the temple court.

8. *Stylistic Affiliations* : A classical example of an early Pallava structural temple consecrated according to Vastu sastras and decorated with sculptures according to early *agamas*.

IX

1. *Name with Taluk and District* : *Talagirisvara temple*, Panamalai, Gingee Taluk, South Arcot District.
2. *State* : Tamil Nadu.
3. *Built by* : Narasimhavarman II Rajasimha.
4. *Date, if any* : c. 725 A.D.
5. *Building Material* : Sandstone combined granites forming the mouldings.
6. *Inscriptions, if any* : A *Prasasti* and a benedictory verse; Inscription of Rajasimha's period alone, giving some of his titles; S.I.I. Vol. XII Nos. 27, 29 and 30; Vol. I. No. 24.
7. *Chief Features* : A *chatustala nirandhara* temple of the southern style, the nature of whose *sikhara* is not clearly known, having been renovated later; provided for 3 projecting subsidiary shrines on the cardinal directions of the main temple, also for Siva in the form of Somaskanda, whose panel is fixed on the back wall of the cella; Brahma and Visnu are also shown on the southern wall of the transept; and no provision exists for *mahamandapa*. The style appears to involve comparisons with the sub-shrine built at the Kailasanatha, Kanchi by Mahendravarman III, Rajasimha's son.
8. *Stylistic Affiliations* : An early Pallava structural temple of Late Rajasimha stage.

X

1. *Name with Taluk and District* : *Shore temple*, Mahabalipuram, Chingleput taluk, Chingleput District.

2. *State* : Tamil Nadu.
3. *Built by* : Narasimhavarman II Rajasimha.
4. *Date, if any* : c. 728 A.D.
5. *Building Material* : Gneissic Granite locally available.
6. *Inscriptions, if any* : Pallava inscription of Rajasimha (*E.I.* XIX, 105); Chola Rajaraja I on the floor surrounding the smaller western temple. (566 of 1912) On the plinth in the courtyard of the Shore temple, of the time of Rajasimha, giving four Sanskrit verses in praise of the king and a label record 'Ekavira' on the northern side of the Shore temple (see *Indian Archaeology—A Review* 1957-58, pp. 56). A record naming the Visnu shrine between the two Shore temples as 'Sri Narapatisimha pallava Visnu griham', on the lintel of this shrine. Refers obviously to Rajasimha as Narapatisimha.
7. *Chief Features* : A double temple comprising Rajasimhesvaram and Kshatriyasimhesvaram almost back to back with each other, but for a rock-cut Ranganatha intervening obviously of pre-Rajasimha type which had, however, been given a roof and a label Narapatisimhavisnugriham by Rajasimha. The temples are of the *Chatustala* and *tritatala nirandhara* southern vimana with octagonal *griva* and *sikharas*. Object of worship Somaskanda panel on the back wall. Provided with a *prakara* wall and a *sala dvara* on the eastern side. The smaller temple is relatively earlier to the larger. The eastern (larger) Shore temple is perhaps one of the very latest achievements of Rajasimha.
8. *Stylistic Affiliations* : An evolved early Pallava structural temple of late Rajasimha stage.

XI

1. *Name with Taluk and District* : *Muktesvara temple* called Dharma mahadevisvaram, Kanchipuram, Kanchipuram taluk, Chingleput District.
2. *State* : Tamil Nadu.
3. *Built by* : Probably during the latter part of Nandivarman II (Pallava-malla).
4. *Date, if any* : c. Second half of the 8th century A.D.
5. *Building Material* : Reddish brown sandstone.
6. *Inscriptions, if any* : Small label inscription giving the name of the temple as Dharmamahadevasvaram probably after Nandivarman II's queen. *S.I.I.* IV No. 827.
7. *Chief Features* : The earliest structural temple of the Pallavas to use an *upapitha*. The temple proper is divided into a cella and front mandapa in two *ankanas* with architectural features suggesting the division into *ardha mandapa* and *maha mandapa*. Inside the cella a Somaskanda panel occupies the most part of the back wall, though on a pediment. The side walls show figures of worshippers. Brahma and Visnu are shown behind the Somaskanda

in the panel. The mandapa niche of the Somaskanda panel shows a cornice which is higher than the *uttara* component of the side walls, thus forming an evolution over other structural temples of Rajasimha at Kanchi. The Somaskanda relief itself is rather shallow. A later linga has been found inside the cella. The *varimarga* is cut on the top of the *pattika*. The *mahamandapa* left wall panel shows Siva-Parvati figure, Siva carrying a linga on his shoulder the analogues to which occur variously at Aihole, Pattadakal Ellora, outside Tamilnadu and at Kilayur and Kodumbalur in Tamilnadu. The other parts of the side walls also carry relief panels. The temple is a *dvitala vimana* with *vritta griva sikhara*—this kind of *Sikhara* also occurring for the first time in structural temples of Tamil Nadu.

8. *Stylistic Affiliations* : A later Pallava structural temple.

XII

1. *Name with Taluk and District* : *Kailasanatha temple*, Tiruppattur, Lalgudi Taluk, Tiruchirapalli District.
2. *State* : Tamil Nadu.
3. *Built by* : Probably by one of the later Pallavas of the Nandivarman-line.
4. *Date, if any* : End of the 8th century A.D.
5. *Building Material* : Friable pale reddish brown sandstone.
6. *Inscriptions, if any* : 48-50 of 1908 and 587-605 of 1908.
7. *Chief features* : One of the medium to large structural compositions of the later Pallavas found *outside* Tondaimandalam or on its very borders provided with a *sandhara vimana* and front mandapa and rising to *chatustala* and ending with an octagonal *sikhara*. The walls are divided into 5 sections by mild *ratha* offsets, the *bhadra* being the widest and are fully embellished with relief scenes, while the corners carry rearing *vyalas* placed over a pedestal. The shrine cell contains a *dharalinga* without a *pitha* and no wall panel either of the Somaskanda or Umamahesvara as seen in the earlier temples. The temple considerably resembles the superstructural profile of its counterpart at Kanchi and represents the use of the *dharalinga* alone without any wall panel, and before other types came into use.
8. *Stylistic affiliations* : Later Pallava structural temple, outside Tondaimandalam—one of the last to be constructed in sandstone.

XIII

1. *Name with Taluk and District* : *Vaikunthaperumal (Paramesvara vinnagaram)*, Kanchipuram, Kanchipuram taluk, Chingleput District.
2. *State* : Tamil Nadu.
3. *Built by* : Nandivarman II Pallavamalla.

4. *Date, if any* : c. 732-796 A.D.
5. *Building Material* : Sandstone.
6. *Inscriptions, if any* : Label records accompanying the historical reliefs of Pallava dynasty found in this temple (*M.A.S.I.* No. 63; also *S.I.I.* IV No. 135) are the most important. Later inscriptions are also available.
7. *Chief Features* : The temple is one of the larger enterprises of the Pallava kings, second only to Kailasanatha here, but unique in many respects. It shows for the first time a type of *chatustala vimana* wherein three different shrines are situated in the successive *talas*, to three of the four early forms of Visnu, viz., of seated, reclining and standing (and strident postures). It is also probably the earliest seated Visnu in Tamil Nadu. Each of the *talas* is also provided with a *sandhara* circuit which acts not only as an approach from one *tala* to the other, but also as a support to the superstructure of each *tala* by the successive raising of this cellular wall series. Each of the shrine *talas* also has an open front verandah carrying the *hara* of *kutas* and *salas*. It is capped by an octagonal *sikhara*. The other temples of this type, though not of the same lay-out, design and of certain early dates are Saumyanarayana temple at Tirukkoshthiyur, Tiruppattur taluk, Ramanathapuram Dt., Sundaravaradaraja perumal temple at Uttiramerur, Chingleput taluk and district, Kudal Alagar temple in Madura city and Visnu temple at Mannarkoil, Tirunelveli District.
8. *Stylistic Affiliations* : Early structural temple model of the later Pallavas.

XIV

1. *Name with Taluk and District* : *Virattanesvara temple*, Tiruttani, Tiruttani taluk, Chingleput District.
2. *State* : Tamil Nadu.
3. *Built by* : Nambi Appi, in the 18th year of Aparajithavarman.
4. *Date, if any* : c. 891 A.D.
5. *Building Material* : Structural temple in black granite.
6. *Inscriptions, if any* : Inscription refers to the above-mentioned construction of the temple. (*S.I.I.* Nos. 94 and 95 XII).
Also another inscription of the time of Rajaraja on the *kumuda* moulding of the plinth.
7. *Chief Features* : A transitional temple of the later Pallava period introducing elements of the peripheral tracts of Banas and Vaidumbas in architecture and sculpture, owing to changing patterns of political control. The ground *tala* is square, but is surmounted by an apsidal superstructure; shows the characteristic iconographic niche figures on the main *vimana* walls which are yet distinctive from the Chola idiom. It did not probably contain a *pranala* originally of the present type, but of the type perhaps imitating the *pranala*

provided for the terrace on the sides of the *ardha mandapa*. The same king had patronised the Vaikuntha-Vasa temple at Nemmeli, about 4 miles away here.

8. *Stylistic Affiliations* : A structural temple of the peripheral later Pallava stage.

XV

1. *Name with Taluk and District* : *Visalesvara temple*, Velakanampudi near Ramakrishna maharajpet, Tiruttani taluk, North Arcot District.
2. *State* : Tamil Nadu.
3. *Built by* : Late Pallava temple, apparently of the peripheral style adopted in the reigns of Kampa Varman and subsequently by Aparajita.
4. *Date, if any* : Early second half of the 9th century A.D.
5. *Building Materials* : Granite for the plinth and walls partly of mixed stone and stucco style.
6. *Inscriptions, if any* : There are some brief records on the topmost mouldings of the *adhithana* and also on the pillars of the outer *mandapa* besides on loose stones in the temple court, which in their present arrangement are seemingly displaced, through yett of this temple complex. They would clearly range from the mid 9th to early 10th century A.D. onwards and appear to involve Bana patronage as well.
7. *Chief Features* : The temple is a somewhat distinguished specimen of the Pallava style as modified in the peripheral areas of Tondai mandalam and shows a very heavy and sturdy *adhithana* of granite ending with *pattika* over a *tripatta kumuda* and *kantha*. The walls are plain except for pilasters and a central shallow niche and recall variously the early Muttarayar temples as at Vijayalaya Cholisvaram at Narttamalai and the all brick temple of Mahimallesvaram at Erode—both datable to the mid-late 9th century A.D. or the all stone Vaidumba temple Kalakada elsewhere in the same District. The superstructure has a clarity of *talacchanda* which shows what are essentially *anarpita haras* despite the fact that the vimana is *nirandhara*, and the *griva* and *sikhara* are octagonal. The interior is even more characteristic, with a narrow *ardhamandapa* which—unlike Pallava norms—has a central nave and side aisles divided by axial beams on the ceiling. The sanctum is the most interesting, with a *linga* mounted on an octagonal *pitha* and with an Umamahesvara panel in a niche on the back wall recalling the similar one in the later Pallava temple at Tiruvadigai (South Arcot District).

A *tirumaligai* or closed cloister walk had seemingly been added in the late Chola period around the vimana. Stray inscriptions are also found on the flagged stone pavement near the entrance into the Mahamandapa and might prove interesting reading. There is a series of most beautiful stone figures carved in the round—of Ganesa, Karttikeya, Chandesa, the maitrikas and Durga

in the mahamandapa which have to be studied along with the sculptures in the Virattanesvara temple at Tiruttani for stylistic comparison. There appear to have been two dvarapalas outside the door of the *ardha mandapa*.

8. *Stylistic Affiliations* : An outlier model of the Late Pallava architectural style, of great importance and not reported so far in any published references or administrative documentation.

XVI

1. *Name with Taluk and District* : Pralayakalesvara temple, Pennagadam, South Arcot District.
2. *State* : Tamil Nadu.
3. *Built by* : Seemingly of Pallava foundation but in the present condition perhaps a construction of the early Chola period. Has references by Appar and Sambandar, the early Saiva saints of Tamil Nadu of the 8th century A.D.
4. *Date, if any* : c. 9th-10th century A.D.
5. *Building Material* : Granite for the ground floor; mixed stone and stucco structural temple.
6. *Inscriptions, if any* : 1929 : 234-273.
7. *Chief Features* : The temple, called in early Saivite hymnal as '*Toonganai madam*' a term generally presumed to connote any apsidal vimana, but which could easily represent essentially the cardinally projecting elevational device not unlike the northern *mattavarana*, in an early apsidal temple which, unlike others in the region, is distinguished by a projecting *bhadra* on the cardinal points provided with plinth grill under wall section, cornice and entablatures merging with the single-storeyed apsidal or *gajapristha* roof with a *chaitya* frontispiece. The original form of the interior was restricted to the cella, a narrow *ardhamandapa* and a slightly larger *mahamandapa*, within the apsidal strike. Dvarapalas are two armed and frontally facing and early. The linga itself is elliptical sectioned on a square platform—consistently with the traditional practice of having only a *budbuda* (cranial protuberance) linga or an elliptical or even an apsidal topped *linga* in apsidal shrines. For the region which is bordering on the Chola territory and for the period of its original foundation, a special and significant arche-type of the apsidal series of Tondaimandalam.
8. *Stylistic affiliations* : Should be affiliated to Late Pallava regional style and of a unique ground plan which is an admixture of southern and Chalukyan and Rashtrakuta trends under the control of Nripatunga Pallava.

XVII

1. *Name with Taluk and District* : *Vijayalayacholisvaram*, Narttamalai, Kolattur taluk, Tiruchirapalli District.

2. *State* : Tamil Nadu.
3. *Built by* : Sattambudi alias Videlvidugu Ilango Adi Arayar.
4. *Date, if any* : Around the 11th year of Nandivarman III approximately.
5. *Building material* : Granite. It is likely that the original temple was of mixed stone ground talas and brick superstructure, which was repaired entirely in stone by the ancient renovator Mallan Viduman—and is called Vijayalaya-cholisvaram only in a later Pandya inscription of Maravarman Sundara Pandya.
6. *Inscriptions, if any* : Sundara Pandya on a rock opposite to the temple dated in his 12th year referring to a Vijayalaya-cholisvaram as a name for the first time. An inscription found below one of the Dwarapalas mentions that Sattambudi alias Ilango Adi Arayar built this temple and when it was damaged by rain Mallan Viduman repaired it. (Manual of Pudukkottai State Vol. II, pt. I 1940 and pt. II 1944); (1964—357 to 366); Inscription No. 288 of Pudukkottai State.
7. *Chief features* : A unique temple of the *vesara* order circular in cross-section from base to *sikhara*, but provided with a square outer wall for its inner pradakshina circuit rising only upto the first *tala*. The temple is only provided with a front mandapa of free standing pillars comprising the *ardhamandapa* and the *maha mandapa* in its pattern and with an abrupt front door also having *dvarapalas*. The side walls of the main vimana do not carry any carvings, whereas the niches on the superstructural *talas* show the respective *vimana devatas*. The temple is comprehensive in its lay-out providing for *parivara* shrines all around 7 in number, forming the *astaparivara* scheme and providing perhaps for Durga, Saptamatrs, Karttikeya, Ganesa, Chandesa, Chandra and Jyestha. The orientation of these *parivara* shrines is towards the main shrine. The temple is located on the top ledge of the hill.
8. *Stylistic Affiliations* : Early Muttarayar and pre-Vijayalaya stone structural temple.

XVIII

1. *Name with Taluk and District* : Karkuricchi Mahadeva temple or Sundaracholisvaram, Tirukkattalai, Alangudi taluk, Tiruchirapalli District.
2. *State* : Tamil Nadu.
3. *Built by* : Parantaka I Gandaraditya and not Aditya I.
4. *Date, if any* : 1st half of the 10th century A.D.
5. *Building Material* : Gneissic granite.
6. *Inscriptions, if any* : 12 inscriptions of the time of the Cholas, Pandyas and Vijayanagar of which there are nearly seven of Parantaka and one in the 3rd year of Rajakesari assigned by some to Aditya-I but obviously assignable only to Gandaraditya in the last part of 10th century A.D. An Irukkuvel

foundation of the time of Budi Parantaka or his son Mahimalaya c. 910-50 feudatories of the Cholas.

7. *Chief Features* : The temple is of a class, with a number of small and medium-sized all stone structural shrines, found in the southern part of Pudukkottai State having direct nexus with the Pandyan kingdom. It is a typical medium-sized temple of the *astaparivara* lay-out with the main shrine surrounded by 7 subsidiary shrines disposed along the *prakara* wall, the *prakara* itself serving as the back wall of the shrines, and well bonded to them and variously dedicated to Surya, Ganesa, Durga, Saptamatrs, Karttikeya, Jyestha, and Chandesvara of which the shrine of the Saptamatrs alone is rectangular and with a *sala sikhara*, the rest of them having *kutasikharas* (all the subsidiary shrines being of the *alpa vimana* shrine type and being in every sense miniatures of the main shrine). *Dvitala* stature is surmounted by a *samachaturasra griva* and *sikhara* and contains a narrow oblong *ardha-mandapa* chamber divided in the ceiling into two schematic parts, the front and the rear. The *dvarapalas* are placed outside the southern *mandapa*. The cardinal niches show in the ground *tala* and in the upper *tala*, figures of Dakshinamurti on the south, Visnu on the west, Brahma on the north and Uma-mahesvara (upper *tala* only) on the east and while those of the lower *tala* are standing, the others in the upper *tala* are seated. The *pranala* is simple and fixed at *pattika* level. The corbel is shown of the *taranga* type with the corner involute and median band, and the *valabhi* of the *bhuta* type.
8. *Stylistic Affiliations* : All stone temple of the later Irukkuvel authorship and zonal type.

XIX

1. *Name with Taluk and District* : *Agastisvaram and Cholisvaram* (Arunachalesvaram), group, Kilaiyur, Udaiyarpalayam taluk, Tiruchirapalli District.
2. *State* : Tamil Nadu.
3. *Built by* : Probably by Paluvettarayars in the Kodumbalur style of the Irukkuvels.
4. *Date, if any* : Late 9th century A.D.
5. *Building Material* : Granite.
6. *Inscriptions, if any* : There are many Chola records of which two are probably of Aditya I and if so datable to the 23rd year of his reign. A.R.S.I.E. 357 of 1924 and 355 of 1924.
7. *Chief Features* : Twin stone structural temples both facing west and though being *dvitala* type are different not only in stature, the latter being smaller than the former, but also in form, the latter of *vritta griva* and *sikhara* while the former is of *samachaturasra griva* and *sikhara*. The former is nearer in composition to Kodumbalur Muvarkoil temple which it would succeed chronologi-

cally. There are *parivara* shrines dedicated to Surya, Ganesa, Subrahmanya, Saptamatrs, extant now which have been added to the original unitary shrine of Agastisvara. The other temple is relatively later to the first. There is a devi shrine probably introduced still later on the north-west corner, facing south. There is a *gopura dvara* entrance also. The main cella has a linga on a circular sectioned *pitha*, while the *ardha mandapa* is divided into three bays actually by free standing pillars in two rows and indicated in three parts on the ceiling also by the *valabhis*. There is a large pillared hall in front of the *ardhamandapa* after passing through a transverse corridor and these pillars are lion-based and would appear to recall those of Muchukundesvaram at Kodumbalur, near its entrance, would be later to the temple and are built of sandstone.

8. *Stylistic Affiliations* : All stone structural temple in the Irukkuvel style built by Paluvettarayars who had their headquarters at Paluvur.

XX

1. *Name with Taluk and District* : Nagesvarasvami temple, Kumbakonam, Kumbakonam taluk, Tanjore District, mentioned in early records as Tiruk-kil-kottam.
2. *State* : Tamil Nadu
3. *Built by* : Probably by the Paluvettarayars originally.
4. *Date, if any* : c. mid 8th century A.D. to 10th century A.D.
5. *Building Material* : Granitic gneiss.
6. *Inscriptions, if any* : Of the time of early Pandya and Chola and later. 13-15 of 1908 ; 223-60 of 1911 ; 3 of 1915 ; and 290-302 of 1927. On the wall of the shrine of Devi of this temple is an early Pandyan record of the 8th year of Maranjadayan (773 A.D). recording a gift of 138 cows and 100 kasu for two lamps to Tirukkilkottattu-Bhattarar at Tirukkudamukku (Kumbakonam) thus suggesting the original endowment of the temple as pre-Chola.
7. *Chief Features* : A small unit rising only in *dvitala* stature, the temple is unique in having a *mahanasika* projection for the *ardhamandapa* at the level of the second *tala* which could have been a subsequent modification but on valid counts of pre-existing usage. Carvings on the walls include, apart from the niches in the cardinal points auxiliary sculptures in almost 3/4 relief in the *karnabhagas* and recessions showing a remarkable mobility of movement and expression and comparable to those at Srinivasanallur both in formula and in execution and suspected in some cases as probably portraitures. Another feature in this temple is the depiction of rearing *vjala* brackets standing upon the *phalaka* of the pilasters rising upto the side of the *karnakutas* supporting them as it were. This feature is also noticed in the temple at

Kilapazhuvur and already was known in early Pallava times. The Sanctum shows a linga mounted on a square pitha—a true rarity in chola country and style but a shape invariably the case with Pandyas. Even Muttarayars and Irukkuvels preferred only the circular pitha.

8. *Stylistic Affiliations* : Variant Cholamandala style perhaps by Paluvettarayar under strong non-chola and probably Pandya influence.

XXI

1. *Name with Taluk and District* : Koranganatha temple, Srinivasanallur, Musiri taluk, Tiruchirapalli District. (called Mahendramangalam in all early records).
2. *State* : Tamil Nadu.
3. *Built by* : Probably under Ganga patronage in the mid-late 9th century A.D. and enriched by the Cholas.
4. *Date, if any* : 2nd half of the 9th century A.D.
5. *Building Material* : Reddish Brown gneissic granite.
6. *Inscriptions, if any* : Those of Aditya I, Parantaka and later, none of them being foundation records. (586-593 of 1904 ; No. 306 of *S.I.I.* XIII).
7. *Chief Features* : The temple introduced a variant ground floor and superstructure not found in the Chola country and particularly extant in the contemporary period in the Western Ganga territory as at Narasamangala and Eastern Chalukyan territory as at Biccavolu. It shows the plinth of the main vimana without any ratha projection but with a set of projections and recessions in the central and corner and intervening parts. Its *ardha mandapa* is well recessed and its *mahamandapa* widens out. Internally the *arda mandapa* is delineated by side pilasters, and *mahamandapa* by 4 free-standing pillars and corresponding end pilasters. The ground *tala* is raised in two *bhumis* by showing over the first cornice another high *pada*-like parapet wall-capped by its own cornice, *griva* and *haras*. This upper parapeting serves as the side wall of the *sandhara* passage of the second *tala* and the ground *tala* is *nirandhara*. The temple has a *samachaturasra griva* and *sikhara* and the workmanship above the *bhumitala* is in brick and stucco, again comparable to Narasamangala. The sculptures are on the main niches and in the recessions but not in the corner projections and are directly comparable to those found at Nagesvarasvami temple at Kumbakonam, in their execution. For its period, it is one of the very few square-sectioned sikharas in Tamil country and its being located in the border between the Chola and Kongu country has affected its stylistic peculiarities.
8. *Stylistic Affiliations* : Chola-Ganga border style of the 9th-10th centuries A.D.

XXII

1. *Name and Taluk and District* : Muvarkoil, Kodumbalur, Kolattur taluk, Tiruchirapalli District.
2. *State* : Tamil Nadu.
3. *Built by* : Bhutivikramakesari Irukkuvel alias Maravambudi or Tennavan Ilango Velar of Konad.
4. *Date, if any* : 3rd Quarter of the 9th century A.D.
5. *Building Material* : Structural temple in granite.
6. *Inscriptions, if any* : Earliest inscription foundational record of Bhutivikrama Kesari in addition to those of Parantaka, Rajaraja etc. (Manual of Pudukkottai State Vol. II, Pt. 1 & 2 (1940 & 44) and 129-141 of 1907.
7. *Chief Features* : Of the three original main shrines, only two are extant now, the third available only upto the plinth. There are 16 *parivara* shrines located all around the spacious *prakara* which is completely lost now, but for plinth remnants. There is a detached pillared front mandapa common to all the three main shrines, a nandi mandapa beyond the *balipitha*. *Gopūradvaras* were perhaps located on the two side *prakaras* having on the third also. The temples are both of the *tritāla* type, with the plinth characterised by a prominent scalloped *padma* at the base and carvings on the cardinal points of the main shrine only in the upper talas at corresponding niches which are some of the finest of their kind in Tamil country, but expressing an idiom which is more vigorous than the contemporary Chola forms and completely 'cult oriented in their character. The temples were small units in lay-out having only an *ardha mandapa* projection in front of the *garbhagriha*. The cella in one of the temples contain a linga with square octagonal and circular sectioned parts, but without its *pitha*.
8. *Stylistic Affiliations* : Early Irukkuvel temple of the 9th century A.D. one of the oldest, pre-Aditya, all-stone temples in the Ko-nadu.

XXIII

1. *Name with Taluk and District* : Mahimalessvara temple, Erode, Erode taluk, Coimbatore District.
2. *State* : Tamil Nadu.
3. *Built by* : Gangas.
4. *Date, if any* : Mid-late 9th century A.D.
5. *Building materials* : The temple is entirely of brick.
6. *Inscriptions, if any* : Nil.
7. *Chief Features* : The temple has a bold *vimana* outline in *tritāla* with an octagonal *griva* and *sikhara* and *ardha mandapa* in front provided with *dvarapalas*. It is a *nirandhara* set-up with the *haras* well delineated in the

ground *tala*, but becoming of the *arpita* kind from the next *tala* onwards. The top *tala* does not show the *hara*. The mouldings in the pilasters follow prevailing patterns in Pallava region. The temple appears to have been influenced by the Gangas as well as Pallava usage and is a unique early structural temple in the Kongu country by its simplicity, lay-out and clarity of superstructural profile. It is very badly plastered over from bottom to top and is having a blurred outline at present. Its plinth shows the simple water outlet-hole at the base—corresponding to the cella floor level within. Even this is an early brick style feature.

8. *Stylistic Affiliations* : All-brick structural model of the early Gangas.

XXIV

1. *Name and Taluk and District* : Great (Brihadisvara) Temple, Tanjore, Tanjore Taluk, Tanjore District.
2. *State* : Tamil Nadu.
3. *Built By* : Raja Raja I, first of the Imperial Chola line,
4. *Date, if any* : c. 984-1014 A.D.
5. *Building Material* : Granite.
6. *Inscriptions, if any* : Countless inscriptions of Raja Raja I and later kings giving a vivid picture of all the activities of the period of the king, cultural, economic, artistic etc., among which the most interesting will be a detailed account of the establishment of workers associated with the Great Temple. *S.I.I.* Vol. II—Part I and II 1891-92.
7. *Chief Features* : A unique landmark for the period. The temple is the best example of a Mukhya vimana which including the double *bhumi* character of its ground *tala* rises to 13 storeys in all and to nearly 200'. Thus it signifies the maximum limit of height as well as storeyed construction for a *mukhya vimana* as given in the texts. It is *sandhara* in its first 3 *bhumis*, wherein the inner passage is not entirely of any ritual character but only for providing *kadalikakarana* or coalescing of two cellular walls for supporting a mighty superstructure, formally well employed in a smaller scale at Kailasanatha at Kanchi, while the passage around the *garbhagriha* proper depicts remarkable wall-paintings of the typical Fresco technique different from that employed at Ajanta (which is of Tempera technique), would belong to various divine, semi-divine as well as secular and contemporary subjects including the portraiture of the great king Raja Raja; the floor passage is equally purposefully utilised for the depiction in relief panels of the various *karanas* known to Bharata's *Natya sastra*. The eastern face of the superstructure also shows a subdued *mahanasika* projection formed by a double *sala* one above other, with flanking *kutas* projecting more than corresponding appropriate *bhadra salas* of the other three sides. The temple for its very large dimensions,

expansive *prakara*, sizable Chandesvara shrine, countless subordinate subshrines merged along the surrounding cloistered *mandapa* of the *prakara* wall does not have the Devi shrine contemporary with it, but introduces only at a much later period outside the main lay-out. The sculptures of the temple specialising in all the various types of Saiva iconography show the mature grandeur of the Imperial Chola figure sculpture. The linga is the largest of its kind in the Tamil country and probably in India.

8. *Stylistic Affiliations* : Largest Imperial Chola structural temple.

XXV

1. *Name with Taluk and District* : *Airavatesvara Temple*, Darasuram (called in inscriptions as Rajesvaram), Darasuram, Kumbakonam taluk, Tanjore District.
2. *State* : Tamil Nadu.
3. *Built by* : Rajaraja II.
4. *Date, if any* : c. 1146 to 1173 A.D.
5. *Building Material* : Granite.
6. *Inscriptions, if any* : Inscriptions of the time of Rajaraja II and later. (2-3 of 1915; 16-17 of 1908; and 250 of 1927).
7. *Chief Features* : One of the two temples embodying the grand stature of Brihadisvara temples at Tanjore and Gangai-kondacholapuram, the other being the Kampaharesvara temple at Tribhuvanam. The main vimana rises in *panchatala*, showing a continuation of the *hara* right upto the last *tala*, a Pandyan innovation visible only in this and a few other Rajendra-I temples and having, in addition to the *ardha* and *maha mandapa* approachable only from the side, from the southern *prakara*, another approach flight of steps, provided with a chariot design drawn by horses and elephants, a feature which is repeated in a number of temples in the Chola country in the 12th and 13th centuries, if not earlier. It has separate *prakara* and cloister around it.
8. *Stylistic affiliations* : *Mukhya vimana* of the late Chola times.

XXVI

1. *Name with Taluk and District* : *Vettuvankoil*, Kalugumalai, Kovilpatti taluk, Tirunelveli District.
2. *State* : Tamil Nadu.
3. *Built by* : Most probably by the early Pandyan king Maranchadaiyan.
4. *Date, if any* : End of the 8th century A.D.
5. *Building Material* : Monolith in dark brown granite rock.
6. *Inscriptions, if any* : (18-117 of 1894) : Includes a Vatteluthu record of Ko-Maran Chadaiyan—date indistinct—probably Jatila Parantaka Nedunja-

daiyan of Anai Malai cave inscription. Numerous rock labels and records of the Jain images in the same hill.

7. *Chief Features* : This incomplete monolith, only one of its kind in south Tamilnad other than those at Mahabalipuram, is expressive of the figure art idioms fostered by the Pandyaans. The temple has been conceived as a *tritala vimana* with octagonal *griva* and *sikhara*, and essentially of the *anarpita* kind with flat roof and front *mandapa* carrying the *hara* over the parapet. It has been complete only in super-structural part, the ground *tala* not having been cut down, owing to the peculiarity of the rock-cut technique where work starts from top to bottom. The cella is a square chamber of fairly large dimensions and contains at present a cubical *pitha*—not rock-cut. The embellishments of the super-structure are in the best traditions of early stone temples of the later Pallava period and without the *mahanasika* on the roof in the front part. It falls in line with the southern style, although the inclination to carve a monolith should have occurred only after the Rashtrakuta creations at Ellora. In art values, it displays a Chalukyan fullness rather than the Rashtrakuta post-classical mannerisms.
8. *Stylistic Affiliations* : Early Pandya monolith.

XXVII

1. *Name with Taluk and District* : *Visnu temple*, Mannarkoil, Ambasamudram, Ambasamudram taluk, Tirunelveli District, called Rajendrachola Vinnagaram in later inscriptions.
2. *State* : Tamil Nadu.
3. *Built by* : Pandyan temple, probably enlarged in the Chola-Pandya Viceroyalty period.
4. *Date, if any* : c. 10th century A.D.
5. *Building Material* : Gneissic Granite.
6. *Inscriptions, if any* : Of the time of Raja Raja, Sundara Chola Pandya etc. One of them mentions the Chera king Rajaraja Deva. (106-114 of 1905; 382-408 of 1916).
7. *Chief Features* : One of the types of its kind, though of modest dimensions representing a comprehensive temple for Visnu in his reclined, seated and standing forms, comparable in formula to corresponding efforts elsewhere as at Kudalalagar temple, Madurai and Thirukkoshthiyur, Ramanathapuram District, both in the Pandyan country, Sundaravaradarajaswami temple, Uttiramerur, in Chingleput District. It has approach passages to each of the *talas* but not of well differentiated *sandhara* type as in the other cases mentioned above.
8. *Stylistic Affiliations* : Structural temple of the Pandya-Chola period and mixed style of the 10th century A.D.

XXVIII

1. *Name with Taluk and District* : Old Uma-Mahesvara main shrine in the *temple* complex (Mangalanatha), Uttarakosamangai, Paramakudi taluk, Ramanathapuram District.
2. *State* : Tamil Nadu.
3. *Built by* : Probably the early Pandyan kings at the end of the 9th century A.D. or slightly later.
4. *Date, if any* : Early mid 10th century A.D.
5. *Building Material* : Granite.
6. *Inscriptions, if any* : Nil
7. *Chief Features* : This temple which is probably the earliest temple in the Siva shrine complex at this place, is located close to the Nataraja Sabha and away from the present day main shrine which is of a later origin. It is facing east and unique in many respects, having a solid *bhumitala*, though fully delineated in plinth and *pada*: provided with two flights of steps from the *prakara* on either side of the front to the second *tala* where the shrine cell and a front mandapa having nandi are located. The superstructure rises as a *dvitala* and has been modified at a later period. The cella and the front mandapa show a simplicity of style, while the ornamentation and mouldings of the ground *tala* do not seem to anticipate the Chola style. The cella has an image of Uma-Mahesvara in the round.
8. *Stylistic Affiliations* : An early Pandya structural temple.

XXIX

1. *Name with Taluk and District* : *Lakshminarasimhasvami* and *Ranganatha cave temples*, Namakkal, Namakkal taluk, Salem District.
2. *State* : Tamil Nadu.
3. *Built by* : Atiyaman kings, specifically including Gunasila.
4. *Date, if any* : 2nd quarter of the 8th century A.D.
5. *Building Material* : Cave temples in granite rock.
6. *Inscriptions, if any* : Countless *biruda* label inscriptions, a foundation inscription and another verse describing Ranganatha with all the other carved assemblage of attendant gods in the Ranganatha cave. These mention Atiyana Gunasila as the author of the excavations. (5-14 of 1906 and, *E.I.* Vol. XXXVI).
7. *Chief Features* : Both the cave temples are of a style broadly affiliated to those fostered by the Pallavas in the Tamil country, particularly in respect of the plain pillars, the *taranga* corbels etc., but the interior lay-out is modified in these two cases by the provision of a more rectangular shrine cell in the case of Ranganatha temple, with the side walls of the *ardha mandapa* in front

showing panels and with two free-standing façade pillars and two side pilasters providing the frontage. The pillars contain medallion decorations. The shrine cell also indicates a cornice on its front upper end, while that of the façade is more elaborate with a highly evolved *kodungai* ribbing on its interior. The Narasimha temple is even more typical by the provision of an almost open *mandapa* pavilion for a shrine with seated Narasimha carved integrally with the rock from the back wall, with only two brief screen-like projections from the side walls partially covering the sides of *mandapa* sanctum, but leaving the front pillars free-standing. The panel sculptures here are carved on the flanks of the cella back walls, as well as on the side walls of the *ardha mandapa*. The subject-matter of the panels in both the caves follows the patterns of the prevailing iconography in the Pallava-Chalukya domains, but it is more directly affiliated to the Chalukya and includes Vaikunthanatha, Harihara, Varaha, Narasimha, and Trivikrama. These caves form a most valuable landmark of the art of the Kongu country which by its adventitious location received impacts from Chalukya, Pallava and the Pandyan countries.

8. *Stylistic Affiliations* : Cave temples of the Atiyaman kings of Tamil Nadu.

XXX

1. *Name with Taluk and District* : Lower Siva (Satyagirisvara) and Visnu (Anantasayi) cave temples, Tirumayam, Tirumayam taluk, Tiruchirapalli District.
2. *State* : Tamil Nadu.
3. *Built by* : Muttaraiyars.
4. *Date, if any* : Mid-late 8th century A.D.
5. *Building Material* : Cave temples cut in granite hill.
6. *Inscriptions, if any* : Of the queen-mother Perundevi of Videlvidugu Muttaraiyar, mentioning the renovation of the Visnu cave temple. The cave is thus of an earlier period (mid 8th century A.D.) (Manual of Pudukkottai State, Vol. II. 1 & 2 (1940-44) (386-406 of 1906). Vestigial remnants of the musical inscription and formula 'Parivadini' as found at Kudumiamalai, Chola, Pandya and Vijayanagar inscriptions of which last is an account of an arbitration by a Dandarayaka (military chief) in a dispute between the Siva and Vaisnava cave temples adjacent to each other on their mutual jurisdictions.
7. *Chief Features* : Visnu cave of Anantasayi is a large and almost natural cavern dressed into a cave temple with massive pillars and very elongated sanctum and correspondingly large-sized figure sculpture. This is one of the most complete and the largest Anantasayi groups in India conforming almost to the detail, to Agamic specifications of Anantasayi. The groups of divinities

represented here are largely similar to those represented elsewhere at Namakkal as well as at Malayadippatti.

It may be mentioned incidentally that the two Malayadippatti cave groups also were carved by Muttaraiyars. The unique feature of the Anantasayi panel of Tirumayam is a representation of the fumes of Ananta coming across the panel and attacking the Madhu-Kaitabha pair. The *mandapa* in front is a structural accretion of a later day, of plain workmanship. The marked projection of the cave beyond the façade pillars within are indication of the original cave character. The ceiling is also very high.

The Siva temple is characterised by the shrine cell which is placed at one end of the front *mandapa*, while the façade of the *mandapa* is along one of its sides. The cella contains monolithic *linga pitha* and *linga* of circular section. Peculiarly enough, the panel of Lingodbhava is found opposite to the cella at the eastern end of the *mandapa*, aspecting westwards.

8. *Stylistic Affiliations* : Cave temples of the Muttaraiyars.

XXXI

1. *Name with Taluk and District* : Melakkovil (Tirumerrali) cave temple, Kudumiamalai, Kolattur taluk, Tiruchirapalli District.
2. *State* : Tamil Nadu.
3. *Built by* : Of the early Pandyas.
4. *Date, if any* : Mid-late 8th century A.D.
5. *Building Material* : Cave temple cut in granite.
6. *Inscriptions, if any* : On the rock face outside the cave, are the famous musical inscriptions containing notations, engraved by a disciple of one Rudracharya at the instance of the king who is unknown ; it also contains the technical term 'Parivadini-da' or Parivadine-e and associates it with a person by name Gunasena. Other inscriptions in the cave include one of Chadaiya Maran (Sri Mara Srivallabha) and some early Chola records. (Manual of Pudukkottai State, Vol. II, Pt. 1 & 2, 1940-44; 1904—313-56 A; 1906—352-85).
7. *Chief Features* : The temple contains a cella with a square *linga pitha* and a *linga* (monolith) and a front *mandapa* whose façade carries two free-standing pillars and two pilasters, interesting because of their difference from all the cave pillars in Tamil Nadu and in their being of the Chalukyan proto-type. A *mandapa* of later time had been constructed in front of this cave temple.
8. *Stylistic Affiliations* : An early Pandyan rock-cut cave temple.

XXXII

1. *Name with Taluk and District* : Structural temples at Nagarjunakonda, Palnad taluk, Guntur District.

2. *State* : Andhra Pradesh.
3. *Built by* : Late Ikshvaku and succeeding kings of the post-Ikshvaku period.
4. *Date, if any* : c. 350-450 A.D.
5. *Building Material* : Brick and stucco combined with stone.
6. *Inscriptions, if any* : *Indian Archaeology : A Review* 1956-63, E.I., Vol. XXXIV and XXXV.

Two of the inscriptions, one on the *dhvajastambha* of the Pushpabhadrasvami temple referring it to the reign of Rudrapurushadatta, the last of the Ikshvaku kings known and another in two sets on the pillars of a shrine, further west of the ghat, mentioning the erection of the temple by one Eli Sri, son of Chandasakti under the benediction of Karttikeya. The Pushpabhadrasvami temple is apsidal in character with stone pillars fixed at regular points of the apse with the intervals being built up in brick cone and slab veneer. The character of its superstructure is not known. The apse itself had the shrine in the curved end and the front hall in the rectangular part and provided with niches for the two yaksha guardians at the entrance. It had a *dhvajastambha* in stone, outer *prakara* and subshrines of square and circular plinth, and it faces the ghat of river Krishna. It was one of the earliest known usages of the apsidal form for Brahmanical purposes and a combination of stone as well as brick traditions in the preceding Buddhist usage. The pillars themselves were fixed in conformity with the curve of the apse. Of the other group of temples, Sarvadeva as also another for Karttikeya would appear to be of the pillared type, probably with a central shrine and slopy side roofs, and if so, recalling a subsequent application of this type in massive stone workmanship as at Lakkhan, Aihole. One of them found slightly in the interior of the valley contained 6 shrines within an enclosure and is provided with a *kantha*, thus yielding valid information about the ritual development of such an early period, although architecturally most of these temples would have had an elementary plinth form and the probable flattish roof.

7. *Chief Features* : Nil.
8. *Stylistic Affiliations* : The earliest known brick structural temples of Brahmanical usage in the south.

XXXIII

1. *Name with Taluk and District* : Akkanna-Madanna and Lower Caves, Vijayawada, Vijayawada taluk, Krishna District.
2. *State* : Andhra Pradesh.
3. *Built by* : In its present form, most probably of the Eastern Chalukyas.
4. *Date, if any* : 2nd half of the 7th century A.D.
5. *Building Material* : Cave temples in Khondalite.
6. *Inscriptions, if any* : None, excepting for a label inscription mentioning one

‘Utpatipidugu’ in the cave known as Akkanna-Madanna Cave apart from some unidentified letters on the floor recently noticed.

7. *Chief Features* : There are two cave groups at Vijayawada, the lower one forming a unit of three shrine cells with a front *mandapa* of pillars and with a parapetted entrance porch. The shrine cells would seem to contain provision for a socketed pedestal to receive the stele under worship, while the side walls and the wall sections of the cella exterior carry carvings of the divinities like Karttikeya, Durga, Ganesa etc. Architectural elements like the cornice, the valabhi etc., are emphasised. The pillars of the *mandapa* are plain although the front row has octagonal cross-section, similar to those found in Ajanta, Ellora in 6th-7th century contexts. The other type is more in conformity with the southern Pallava formula, though it also shows on the back wall a series of shrines. These pillars are of the plain massive kind with angular bevel corbels. It contains bold plinth mouldings in its front base and a central flight of steps with *surulyali* balustrade, a large flat front cut out of the rock and an integrally carved monolithic Nandi platform, the nandi of which is missing. The lower temple group has monolithically rendered tower parts unfortunately mutilated now. It shows a shrine type with a single sanctum with side walls of the *ardha mandapa* providing for Ganesa and Durga in niches. It has a bold cornice for the façade of the cella with *hamsa valabi*. Its pillared hall has a façade parapet. It is clearly of the late 7th century-early 8th century A.D.
8. *Stylistic Affiliations* : Early Eastern Chalukyan caves.

XXXIV

1. *Name with Taluk and District* : *Cave temples 1 to 5*, Mogalrajapuram, Vijayawada Taluk, Krishna District.
2. *State* : Andhra Pradesh.
3. *Built by* : Probably the Eastern Chalukyas.
4. *Date, if any* : Late 7th or early 8th century A.D.
5. *Building Material* : Cave temples in laterite sandstone.
6. *Inscriptions, if any* : Nil. Excepting for a label record ‘Utpatipidugu’ in one of the caves (151 of 1913).
7. *Chief Features* : This scattered group of 5 caves at Mogalrajapuram all conform more or less to the same pattern containing single or multiple shrine cells at the back wall ; a front *mandapa* provided with free standing pillars and ending with a plinth below and cornice and entablatures above and with fore-court cut and dressed properly, occasionally with small shrines into walls as well. In almost all the cases the cella provides only for a socket pedestal, a feature which is common to Vijayawada, Mogalrajapuram, Undavalli and Bhairavakonda caves. There is also evidence to indicate that

some of the sub-shrines had been under the impact of Rashtrakuta iconographic and architectural influences. One of the caves, Cave No. 4 particularly is important for the *prastara* showing an elaborate *mahanasika* like *kudu* within which there is a Tandava-Siva. This would stand for the typical *mahanusikas* carrying Tandava Siva in the *kudu* in the Chalukyan proto-types of the structural style, and incorporated in a cave temple the form helps in recording stylistic influences. The pillars of this cave also show small panel carvings of Vaisnavite character representing *lilas* of Krishna etc., thus showing the undifferentiated character of the religious beliefs. Another cave dedicated to Durga has on a smaller adjoining subsidiary shrine on the front flank, the niche reliefs of Surya, Visnu, Brahma, Siva, Ganesa and Karttikeya (shown as Naga) suggestive perhaps of the Shanmata cult together with Durga, and recalls the situation of the lower rock-cut cave at Tiruchirapalli (Tamil Nadu).

8. *Stylistic Affiliations* : Early Eastern Chalukyan caves.

XXXV

1. *Name with Taluk and District* : Rock-cut caves, Undavalli, Vijayawada taluk, Krishna District.
2. *State* : Andhra Pradesh.
3. *Built by* : Most probably the Eastern Chalukyas.
4. *Date, if any* : Mid-8th century A.D.
5. *Building Material* : Storeyed cave temple cut in sandstone hill.
6. *Inscriptions, if any* : Early small label records referring to Prithvivallabha Satyasraya.

There are also inscriptions of later Chieftains of the 13th century A.D. mentioning gifts to one of the shrines here.

7. *Chief Features* : This is different from the other eastern Chalukyan caves owing to its multi-storeyed character, the ground floor being incomplete and of massive pillars with paired intercolumnation, while the first floor upwards is better finished. The first floor contains one more shrine unit and a Ranganatha panel. The shrines are mostly Saiva, although there is no linga pedestal, but only a low *pindika* on the floor in some of the cases and socketed pedestal in others. One of the shrines is located across the width of the cave with pillared front *mandapa*, the pillars of which have been brought together by a basal moulding indicative of practices at Badami and Ellora. The Anantasayi panel again is authoritative and more simplified than its counter-parts in Tamil Nadu and would suggest a Deccani affiliation. The pillars are rather of a plain character with medallions decorating the square faces. The other monuments here comprise a separate cave temple with shrine cell and two-bayed pillared *mandapa* whose façade is provided over

the cornice with an elaborate entablature rising in stepped way in many courses suggestive of stepped superstructural tower. There are also in the nearby part of the hill small representation of *vimana* miniatures carved in bold relief on the face of the hill, not unlike those which have been found at Mahabalipuram in Arjuna's Penance panel and in Ramanujamandapam.

8. *Stylistic Affiliations* : Early Eastern Chalukyan rock-cut cave temples.

XXXVI

1. *Name with Taluk and District* : Cave temples (9 Nos), Bhairavakonda, Udayagiri taluk, Nellore District.
2. *State* : Andhra Pradesh.
3. *Built by* : The Eastern Chalukyas.
4. *Date, if any* : 2nd half of the 8th century A.D.
5. *Building Material* : Greenish Schistose rock running as a large dyke in the gneissic hill.
6. *Inscriptions, if any* : Has quite a number of small label inscriptions and small and donative lines most probably belonging to the Telugu Cholas of the 9th-10th century A.D., (like c. 270 of 1922 giving the name Marisvaram) ; a relatively earlier inscription partially keeping the Pallava grantha and mentioning also 'Brahmesvara Visnu', viz., the trinity (Refer 265-81 of 1922).
7. *Chief Features* : This contains a number of small cave temple units, but arranged, though in a disorderly fashion, in two or three levels of the rock face in a more or less storeyed fashion. Each of these contains a shrine cell wherein the *linga pitha* is monolithic but not the *linga* and it is back to back with a transverse pedestal which is cut on the back wall. In one case the back contains a relief figure of Mahesa linking it to Chalukya-Rashtrakuta usages in the Deccan. The *dvarapalas* have considerable similarity to those of Mogalrajapuram, and Vijayawada, while there are also small sub-shrines wherein provision is for a socketed pedestal. Invariably the dressed fore court beyond the pillared façade of the temple units contains a monolithic nandi. The pillars themselves in design have a kinship with those of Mamalla in the Pallava country, though they introduce many non-Pallava and non-Chalukyan elements also. The cornice and the *prastara* are invariably properly delineated with the *vyalavari* shown vigorously in full *vyala* forms on the *prastara*. The side walls of the front court also show shrines in each one to the north invariably contains a carving of Chandresvara, a very important land-mark in Saiva iconography of this area. Brahma and Visnu are also carved in panels on the back-wall of the outer *mandapa*.
8. *Stylistic Affiliations* : Late eastern Chalukyan cave temples.

XXXVII

1. *Name with Taluk and District* : Bhokardan, Aurangabad District.
2. *State* : Maharashtra State.
3. *Built by* : Seemingly of the eastern Chalukyan series being their border zone and especially since their predecessors the Visnukundins had matrimonial alliance with the Vakatakas of this region.
4. *Date, if any* : c. 650 A.D.
5. *Building Materials* : Deccan basalt or Trap rock-cut cave shrine.
6. *Inscriptions, if any* : An inscription reading 'utpati pidugu' (uprooting thunder-bolt) found in one of the pillars in late 7th century characters and also found at a number of other places mainly in the eastern Andhra Pradesh as at Satyavolu (Kurnool District) Satanikota (Kurnool District), Bezwada, Mogalrajapuram and Undavalli. It is a pilgrim label of a Pasupatacharya who visited all those places in that period.
7. *Chief Features* : The cave has multiple shrines on the back wall with provision in them on the rear wall in the form of a rock-cut socket depression at the base for fixing stele images. The door frames carry in the central one, ornate decoration and dvarapala figures on the jambs. There is a pillared *mandapa* in three bays in front with massive plain pillars carrying duocene corbels on the top. The proper left side end wall on the innermost bay had an Anantasayi carved almost in the round and in a badly mutilated state now, but yet stylistically comparable with that of Cave No. 28 at Ellora overlooking the falls near Dumarlena. While the proper right end side walls show in all the bays scenes and cameos of various divinities, and group-composition, variously of Krishna, Balarama, Subhadra, Surya, Durga-Mahisha mardini etc., in a rough and ready distribution on the wall space. The features of this cave temple in all respects including the cella features are close stylistically more to Eastern Chalukyan series in Krishna District, rather than with Ellora or Ajanta in which area, it is located. The inscribed label record also links it with the Andhra group. Owing to the close consanguinity between the Eastern and Western Chalukyas and the fact that Visnukundins also had matrimonial links with Vakatakas—Madhavavarman (late 5th century A.D.) having taken a princess from the Vakataka, this is an interesting case of the eastern Chalukyan cave temple series.
8. *Stylistic Affiliations* : Of Eastern Karnata affiliation in the cave temple stage of the 7th-8th century A.D.

XXXVIII

1. *Name with Taluk and District* : Group of temples comprising Rajarajesvara, Golingesvara, Chandrasekharesvara, Nakkalagudi, Kanchanagudi, and Virabhadra

temple, Biccavolu, Ramachandrapuram Taluk, East Godavari District.

2. *State* : Andhra Pradesh.
3. *Built by* : The eastern Chalukyan kings, most probably Gunaga Vijayaditya III.
4. *Date, if any* : 2nd half of the 9th century A.D. or the 1st half of the 10th century A.D.
5. *Building Material* : Structural temples in sandstone.
6. *Inscriptions, if any* : 12-13 of 1930.
7. *Chief Features* : These temples form a fairly coherent group representing an early Eastern Chalukyan structural vogue wherein the plinth mouldings show a *kapota* on the top, but with a *vyalavari* and the lay-out itself carries a number of projections and recesses, broadly of a subdued *triratha* type ; the wall spaces embellished with a series of niche carvings, the central space being sharply intercepted by a *makara torana*. The *pranala* is a well-evolved one with lion's head carved at its inner end and with a bull's head at its terminal, and is placed in the *kantha* between the *tripatta kumuda* and *kapota*. The *hara* is of the *arpita* kind to express a clarity of delineation in relation to the succeeding *tala*. The temples do not rise more than *Chatustala*, and end up with a *samachaturasra griva* and *sikhara*. The carvings include many varieties of Siva such as Bhiksha-tana, Tandava Siva, Chandrasekhara etc., while those of Karttikeya, Durga and Ganesa are also equally noteworthy. The lay-out comprises a shrine cell, and a narrow *ardha mandapa* transept, and a *maha mandapa* had invariably been added at a later period. There is an absence of *mahanasika* on the eastern side in all these temples. An interesting evolution is also seen in the *valabhis* which starting with a uniform *hamsa valabhi*, developed into a *hamsa-bhutavalabhi* and also include in the latest stage *mithunas* also as part of *valabhi* arrangement. All niches are decorated with *Makara torana* which in some cases, show *mayura torana* as well.
8. *Stylistic Affiliations* : Early Eastern Chalukyan structural temples.

XXXIX

1. *Name with Taluk and District* : Sri Kurmanathasvami temple Srikurmam, Srikakulam Taluk, Srikakulam District.
2. *State* : Andhra Pradesh.
3. *Built by* : The Eastern Chalukya kings and enlarged probably by the eastern Ganga kings.
4. *Date, if any* : c. 900 A.D. or earlier.
5. *Building Material* : Greenish grey schistose rock.
6. *Inscriptions, if any* : Many inscriptions of later periods (A.R.S.I.E. (1896) 272-386).
7. *Chief Features* : The temple in its essential original features comes as close to the early western Chalukyan structural formula, as could be found in a trans-

formed kind on the Eastern sea-board. It is the only type of temple in its period and region carrying an *astasra griva* and *sikhara*, a *hara*, parapet on its *ardha* and *mahamandapas* and a series of niche carvings all along its outer ending in the front wall. Ritually the temple is unique in having an anthropomorphic figures of god in the form of tortoise placed a little towards the south of the centre of the *garbhagriha* and provided with a *dhvajastambha* both in the western *prakara* as well as in front of the temple on the east. The subsidiary shrines are added in later times, of which the two found on the northern *prakara* would seem to be very much earlier than the Devi shrine closely juxtaposed to the main temple wall in the south east corner. The temple is provided with two *gopura dvaras*, one to the north-east corner and the other in the middle of the southern *prakara*, both of them embellished with two-storeyed *dyara mandapas* surmounted by miniature *haras*.

8. *Stylistic Affiliations* : An eastern Chalukyan style temple in the border between Andhra and Kalinga.

XL

1. *Name with Taluk and District* : *Pallisvaramudaya Mahadeva temple*, Kalakada, Vayalpad taluk, Chittoor District.
2. *State* : Andhra Pradesh.
3. *Built by* : Most probably early Vaidumba kings.
4. *Date, if any* : Close of the 9th century A.D.
5. *Building Material* : All stone structural temple in granite.
6. *Inscriptions, if any* : One inscription of Bhuvanatrinetra Vaidumba dated in Saka 892—*E.I.* Vol. XXX Part VII July 1954 (No. 46); and another later inscription of Kulottunga Chola—see 443-45 of 1940-41.
7. *Chief Features* : The temple is a *samachaturasra chatusthala vimana* with the *haras* of each *tala* of the *arpita* kind ; decorative motifs are reduced to the minimum and even *vyalavari* is schematically rendered after the wooden prototype. The lay-out comprises a square shrine cell with an adjoining antechamber forming the *ardha mandapa* of the same width as the cella and divided from the *maha mandapa* with four free standing central pillars, only by a pair of façade pillars of the same type, but of slightly lesser dimensions. In this kind of *ardha mandapa*, *maha mandapa* relation, it shows a diagnostic feature of the temples in this tract, continued by the Telugu Cholas also, in the most part of Chittoor, Cuddapah, Kurnool etc. The roof of the *mahamandapa* is flat. There are no niches on the outer walls, which are divided only by pilasters and schematic *stambha toranas* in the central ones. The *pranala* is led into the *pattika* and is a straight projecting water channel of elliptical cross-section. There is no *mukha mandapa*.
8. *Stylistic Affiliations* : A Vaidumba structural stone temple.

XLI

1. *Name with Taluk and District* : The group of temples at Hemavati, Anantapur District.
2. *State* : Andhra Pradesh.
3. *Built by* : Nolambas of Hemavati. The pillar records of this place give the most detailed genealogical account of the early Nolamba-Pallava chiefs.
4. *Date, if any* : c. 850-1000 A.D.
5. *Building Materials* : Green Schistose rock—Mixed stone and brick structural style.
6. *Inscriptions, if any* : *S.I.I.* Vol. VI, No. 561; *Ep. Car.* Vol. XII, sl. 38, *S.I.I.*, Vol. IX No. 30 and 31; 117—127g 1899.
7. *Chief Features* : The most important temples are the Doddesvara, Siddhesvara and Mallesvara in addition to which two more shrines occur in the premises, besides a *Dvaramandapa* leading into the complex. The first mentioned temple has its tower absent, seemingly because of its being of brick, and has a simple *mancha-bandha adhisthana* of *upana*, *padma*, *kantha* and *kapota*. The *pada* has a series of rectangular pierced windows with carved and applique figures on them. *Makara panjaras* also embellish the otherwise plain pilastered wall sections with divinities inside them of sensitive modelling. The interior has a typical regional division of the *ardha* and *mahamandapas* by free standing pillars and the front face of the *mahamandapa* has the ornate Nolamba door frame with Ganga and Yamuna in figures flanking the door on wall section. The Nandi mandapa, separated from the main temple and with an exquisitely embellished Nandi profusely ornamented is another local feature. The Siddhesvara is the largest example while the Mallesvara has a typical southern *vimana* tower with circular *sikhara* and an ornate door frame in front carrying the characteristic *kapota* projection, *Gajalakshmi lalata bhimba*, *hamsa valabhi* below and the rising strings of *Vidyadharas* on the jambs, and the *nidhis*. A good number of sculptures occur loose inside Doddesvara shrine.
8. *Stylistic Affiliations* : A very historic group of the influential Nolamba sub-style of southern architectural order.

XLII

1. *Name with Taluk and District* : *Ramalingesvara and Bhimalingesvara temples* at Satyavolu, Kurnool District.
2. *State* : Andhra Pradesh.
3. *Built by* : Eastern Chalukyan authorship of the Northern Rekha Nagara Prasada type, datable by the label record of the 'Utpatipidugu' (also seen at Bhokardan and many places in Krishna District) to atleast the late 7th century A.D.

4. *Date, if any* : c. 650 A.D.—c. 750 A.D.
5. *Building Material* : Greyish slaty rock. All stone structural temple.
6. *Inscriptions, if any* : 1941—B-470-66; 1957—B-53-59.
7. *Chief Features* : The Ramalingesvara temple shows a typical southern type of *adhithana* alike without a *jagati* terrace and the typical plinth mouldings and the wall rises in plain fashion divided by pilasters and with niches carrying sculptures. The entablatures again with a *vyalavari* are clearly shown unlike the usual *Rekha nagara* type. Above this the *sikhara* rises in four nodes with a *lata* carrying *jalaka* patterns and capped over the *pidhana-phalaka* by an *amalaka sila*. This *amalaka* is more globular than flattish. The interior shows a cella with corner pilasters and a *linga* on square *pitha* in the centre, an *antarala* and a front half with a central nave and side aisles, carrying massive square sectioned pilasters with only the corbels and capital blocks. The door frame of the sanctum is quite prominently decorated and the side walls of the front hall have grill windows like *ghanadvaras*—but not placed on the cardinal points of a *sandhara* temple on the outer wall as seen elsewhere at Alampur etc. There is a mediaeval *Ranga mandapa* with *vedi* and *Kakshasana* and triple entrances occurring as the outermost hall. The windows of the inner pillared hall carry also carvings on the outer face one of which is a unique Subrahmanya figure. There is a *sukanasa* on the *antarala* with a face featuring a *mukhapatti*, *Sakti Dhwaja* and *simhalalata* and with a *tandava* Siva figure inside the *nasika*. The other temple though less than medium sized is somewhat unusual and has a *sikhara* similar to the first with a globular *amalaka*. Its plinth, however, is a simple *mancha bandha* type and it has only the *garbha* and the *praggriva*, on the top of which latter is a *sukanasa* of full width. The facade ends thus abruptly and is approached by a short flight of steps. For the region both the 'northern' types and its hybridisation with the southern *vimana* features, are somewhat unusual and important as contact models.
8. *Stylistic Affiliations* : Early Eastern Chalukyan *rekha nagara* types.

XLIII

1. *Name with Taluk and District* : Bhimesvara temple, Draksharamam, Ramachandrapuram taluk, East Godavari District.
2. *State* : Andhra Pradesh.
3. *Built by* : Chalukya Bhima.
4. *Date, if any* : 1st half of the 10th century A.D.
5. *Building Material* : Local Granite.
6. *Inscriptions, if any* : Innumerable inscriptions of Chalukya Bhima, his successors Imperial Cholas and of the combined rule from the time of Kulottunga. (1893 : 181-451, 1919 : 335).

7. *Chief Features* : One of the largest temples undertaken by the Eastern Chalukyan kings and forming a series of proto-type specimens erected during the reign of Chalukya Bhima of which probably the temple at Chebrolu would perhaps be the earliest and that at Bhimavaram the latest. The remaining three being Draksharama, Amararama at Amaravati, and Kshirarama at Palakollu. All these are in Guntur and Godavari Districts. The lay-out follows the pattern of a ground *tala* raised over two *bhumis* with the actual worship provided only at the upper *bhumi*, where the tip end of the long Sivalinga stalk emerges, although the ground *tala* is also accessible and has its own *lingapitha* and *sandhara* circuit. Over this double unit ground *tala*, the super-structure rises in the centre of the terrace generally upto the *tritala* or *chatustala* stature. In Chebrolu the ground *tala* is solid and access was given by two flights of steps from the sides, through the core of the *tala*, emerging in front of the shrine cell proper in the pillared portico before it. All the four cardinal points of this first *tala* have pierced balcony windows provided with facade pillars. In all the cases other than Chebrolu, the Draksharama type is followed. The temple is surrounded by a spacious *prakara* with a series of minor shrines, probably amounting to 32 *parivara* shrines in the full evolution, enjoined in the Agamas, in these cloisters and is encircled by a straight outer wall.

Unique in respect of Draksharama is the miniature temple model found in the *prakara*—a more or less similar model being available at Bhimavaram also, showing the temple unit having its main *vimana* and its front *mandapa*, even taking the panel carvings in the miniature. This is apparently the architect's model before the execution of the work.

8. *Stylistic Affiliations* : Evolved Eastern Chalukyan structural temple of the special lofty *linga* shaft type.

XLIV

1. *Name with Taluk and District* : Bhavanarayana temple, Bapatla, Guntur District.
2. *State* : Andhra Pradesh.
3. *Built by* : Probably of the Telugu Cholas.
4. *Date, if any* : 2nd half of the 10th century A.D.
5. *Building Material* : Structural temple in granite.
6. *Inscriptions, if any* : A number of inscriptions are found among which mention may be made of 1897—166-238.
7. *Chief Features* : The temple is facing north and is of a class with the prevalent Chola temples of the Tamil country in its plinth, *pada* and super-structure and rises in *dvitala* stature; provided with a *samachaturasra griva* and *sikhara*; owing to its southern aspect, its *pranala* emerging out of the *garbhagriha* is set

in the middle of the northern wall, i.e., the back wall. The temple shows a standing Visnu figure in the sanctum and of the subsidiary shrines, mention may be made of the Devi shrine in the south east corner, Anantasayi shrine in the south east corner and Narasimha shrine in the north-west corner and Trivikrama shrine in the north-east corner representing a Visnu-vyuha. The entrance into the temple is provided by a transverse pillared *agramandapa* wherein the *dvarapalas* are fixed close to the door frame.

8. *Stylistic Affiliations* : Early Telugu Choda shrine.

XLV

1. *Name with Taluk and District* : *Adikesava temple*, Chebrolu, Tenali taluk, Guntur District.
2. *State* : Andhra Pradesh.
3. *Built by* : Probably one of Later Chalukyas and enlarged by the Eastern Ganga kings.
4. *Date, if any* : 2nd half of the 12th century A.D.
5. *Building Material* : Friable sandstone.
6. *Inscriptions, if any* : Late inscriptions found. (144-159 of 1897; 159 refers to the time of Western Chalukya Vikramaditya VI recording repairs to temple and building of a tank).
7. *Chief Features* : A most southerly example of Nagara *rekha sikhara* with a prominent *sukanasa* over the *ardha mandapa* and with an entrance both from the east as well as from the north for its front vestibule, through porch *mandapa* approaches complete with dwarf pillars set over side balustrades. A typical stylistic element of the period and the authorship is perhaps revealed by the earlier type of the front porch which shows a lion astride upon couchant elephant, usually an eastern Ganga emblem.
8. *Stylistic Affiliations* : A mixed structural temple of Later Chalukya-Eastern Ganga mannerisms.

XLVI

1. *Name with Taluk and District* : *Ramappa temple*, Palampet, Warangal District.
2. *State* : Andhra Pradesh.
3. *Built by* : Kakatiya patronage in its most advanced stages.
4. *Date, if any* : Late 13th century A.D.
5. *Building Materials* : Slatey rock—Mixed stone and brick structural temple.
6. *Inscriptions, if any* : Nil.
7. *Chief Features* : Reared on a *jagati* terrace of the Deccani type, *pancharatha* in lay out with *garbha*, *ardha-mandapa* and *sabha mandapa* occupied within

its limits, the temple shows bold projection on the *bhadra* of the vimana in the form of a complete niche-shrine in *shadvarga* elevational members and rising in *dvitala* with upper niches also. The *anurathas*, the *salilantara* and *karnas* occur on the side sections of the wall. The former two carry an attenuated *vimana panjara* while the last has an elongated *kumbhalata*. The pilasters carry at the corbel level *dandikas* supporting the wide *chadyas* (cornice). Over the *ardha-mandapa*, there is a *sukanasa* which is reared only at the second *tala* level, its lower *tala* being an integral continuation of the *hara* elements of the ground *tala* of the main vimana. The *sukanasa* is of the front-on *sala* type (not of the northern *Rekha nagara sukanasa*). The *griva* of the main *vimana* is very narrow, and inconspicuous while a flattened square *sikhara* with *alpanasikas* on four sides and mounted by a *ratna pitha* occurs above.

It is without sub-shrines and integrally has a plain *garbha* with the elaborate door frame having a *makara torana* on the lintel—typical of the Kakatiyas, an *ardha-mandapa* and a *sabha mandapa* with triple projecting *chatuski* porches, a prominent *vedi* and *Kakshasana* carrying dwarf pillars which support the roof. They are provided with *madanika* bracket figures of great charm rising from *kalasa* level and resting under *kodungai* ribs. The exterior rows of pillars show rearing *vyalas* in place of *madanika* brackets. In its features thus the temple is a clear hybridisation of the Deccani and Southern elements which distinguish the Kakatiya *elan*, which is primarily rooted in the southern order.

8. *Stylistic Affiliations* : A richly carved example of Kakatiya sub-style in its heyday.

XLVII

1. *Name with Taluk and District* : *Madattil Appan temple*, Peruvanam, Trichur District.
2. *State* : Kerala State.
3. *Built by* : Chera or Kerala style strongly influenced by the mainland Chola idiom.
4. *Date, if any* : c. 11th century A.D.
5. *Building Materials* : Gneissic granite and laterite: combined stone and brick and wood structural temple.
6. *Inscriptions, if any* : Nil.
7. *Chief Features* : The temple is unique even for Kerala region in its being an eloquent example of the Madakkoil type of Tamil Nadu raised on a solid ground *tala* for getting an elevation for the main shrine. Its name Madattil Appan—God on the raised terrace—is by itself significant. The mouldings of the *adhithana* of the solid ground *tala* are quite massive and are of the

padabandha type. The wall sections show the elements of the pilasters, the *stambha panjaras*, in the *salilantaras* and the series of *kuta*, *sala* and *panjara* units in the *hara*. Above this the second *tala* which houses the main shrine and is approached by a flight of steps from the front rises, with the height of this *tala* somewhat less than the ground floor. The interior lay out of the shrine is in the form of a *sandhara* type with a moderate sized ante-chamber in front of the *antarala*, on whose roof the entirely wooden *sukanasa* chamber rises and has a closed and blind front face showing relief details and with *dandika* brackets tying the hypothetical terminals of the rafters of the structures within. The second *tala* shows a slopy tiled roof carried over rafter projections, above which the *hara* elements are again shown. Within this, the *griva* of an octa-pattern is seen rising to a striking height and capped by an octagonal *sikhara* which has however been shielded on top by a pyramidal tiled and copper sheeted roof. This is thus one of those rare examples where the *sikhara* also depict the full form of the main land unit whereas it is customary in Kerala only to rest the conical or pyramidal roof and timbering upon the *griva* wall where the temples rise to more than a single *tala* at all. The sanctum shows *linga* mounted on a square *pitha*. By its convincing analogy with the mainland traditions, it is amenable to be placed in the 11th century A.D. at the latest. The main temple here dedicated to Sankara Narayana and the enclosed walls around both this and the temple under description are alike chronologically later. Seemingly this was the old shrine here.

8. *Stylistic Affiliations* : Kerala temple model with close affiliation to the Dravida vimana of Madakkoil type in Tamil Nadu.

XLVIII

1. *Name with Taluk and District* : *Parasuramesvar group of temples*, Tiruvallam, Trivandrum District.
2. *State* : Kerala State.
3. *Built by* : Chera Kings.
4. *Date, if any* : c. 17th Century A.D.
5. *Building Material* : Structural stone temple with wood and tile superstructure in one of them.
6. *Inscriptions, if any* : Nil.
7. *Chief Features* : The main temple goes by the name *Parasuramesvara* and is facing north and has an image of standing Parasurama in the sanctum. It is an apsidal temple with a *gajapristha* vimana and tower of single storey and an anti-chamber in front. It has a *dhvajastambha* of Garuda aligned to it. It is entirely of stone unlike the usual run of Karala temples where the superstructure is mostly of brick and timbering with tiled roof at successive levels. It has plinth mouldings similar to the inland Tamil Nadu type of

Chola Period in the Tondaimandalam. The enclosure of this temple also contains two more shrines, one dedicated to Siva and looking east and another by the side of the latter to its east, facing west dedicated to Matsya-vatara Visnu. The latter temple is an *ekatala alpavimana* with square *sikhara* on stone-and-brick-mixed style, while the Siva temple is of the typical Kerala format with circular lay out but having a square sanctum inside and both of them roofed by a common timber and tile umbrella-like cover. There is a separate *dhvajasthambha* for the Siva temple. Considering the Matsya as a sub-shrine and subsequent to the main one, we are left with the southernmost phenomenon of two temples, one for Visnu and another for Siva in the same complex having independent *dhvajasthambhas* within a common cloistered *prakara*. There is a *dvaramandapa* for the entrance. The images of the *devakoshtas* of the temple also follow the Tamil Nadu practice. The ground tala walls do not have any niche shrines.

8. *Stylistic Affiliations* : Combined Kerala and inland style temple group in South Kerala.

XLIX

1. *Name with Taluk and District* : Rock-cut cave shrines, Arvalam, Goa.
2. *State* : Goa State.
3. *Built by* : Probably the Bhojas, Mauryas or Kadambas.
4. *Date, if any* : End of the 6th century A.D.
5. *Building Material* : Lateritic hillocks of the coast.
6. *Inscriptions, if any* : A brief label recorded on one of the *lingas* in the shrine, reading 'Sambapuravasi Ravi' in late 6th century characters.
7. *Chief Features* : All the three caves are continuously excavated on the one face of the cliff here overlooking a stream flowing deep below, the innermost containing triple shrines is the important with monolithic *pithas* in the cella in each case and detachable *linga* shafts of different types. The cave group is important, therefore, notwithstanding the lack of architectural or sculptural richness, owing to the aniconic symbolism implicit in the three different types of *lingas* in the triple shrines, one of which carries what could well be a solar disc on the upper part of its shaft, while another is a spear-head like terminal for its *linga* shaft. This represents thus a syncretisation of Surya, Karttikeya and Siva in *linga* type itself, and the only one of its kind in the country. An added importance attaches to the monument by the occurrence of the simple label inscription mentioned above on the solar disc *linga* and itself referring to a proper name called 'Ravi' and giving the chronological context to the architectural creation. The area was conquered by the Badami Chalukyas during the time of Mangalesa,

8. *Stylistic Affiliations* : Early Chalukya affiliated rock-cut caves probably of Kadamba or Bhoja or Maurya authorship.

L

1. *Name with Taluk and District* : *Brahmanical caves* at Badami, Badami taluk, Bijapur District.
2. *State* : Mysore State.
3. *Built by* : Western Chalukyas of Badami.
4. *Date, if any* : c. 578 A.D.
5. *Building Material* : Rock excavations into the sandstone cliff.
6. *Inscriptions, if any* : Cave No. III, carries an inscription dated in Saka 500 (578 A.D.) and attributable to Kirttivarman, the father of Pulakesin II. though the cave was probably completed by his (not uterine) brother Mangalesa.
7. *Chief Features* : Of the five caves here, two are of Jain affiliation and later. The other three of which two are Saiva in character and the inscribed cave Vaisnavite, reproduce the earliest known well-systematised architectural formulae and sculptural mannerisms of the end of the 6th century A.D. The pillar types, the details of the *garbhagriha*, and the very large scale panel figures of the important iconographic elements of the period are prominent and form a link with further contributions made by the Chalukyans in Brahmanical Art at Ellora on the one hand and Aiholi on the other. Special mention may be made among the sculptures of Siva tandava (of the Bhujataruvana type), in *chatura* pose, Ardhanari, Karttikeya and Mahishamardini of Saivite group, and Trivikrama, Narsimha, Bhuvараha, Vaikunthanatha, and Harihara of the Vaishnavite and syncretic types.
8. *Stylistic Affiliations* : Early Western Chalukyan cave temples.

LI

1. *Name with Taluk and District* : *Group of temples at Mahakutesvar*, Badami taluk, Bijapur District.
2. *State* : Mysore State.
3. *Built by* : Probably during the reigns of Kirttivarman, Mangalesa and Pulakesin.
4. *Date, if any* : c. 575 to 800 A.D.
5. *Inscriptions, if any* : Two inscriptions, one originally on a pillar placed in front of the Makutesvar temple and now in Bijapur Museum dated in 601-602 A.D. of the reign of Mangalesa and the other on the wall pilaster of the front *mandapa* of the same temple : datable to the reign of Vijayaditya. B.K., 157 of 1928-29; I.A., Vol. X, p. 104.

6. **Chief Features :** The group of temples is as important, if not more than the earliest structural group either at Badami or Aiholi. This is because they would appear to be among the earliest erected by the western Chalukyas in structural style. Of the group Makutesvar, the main temple at one end and Mallikarjuna of almost equal size at the other end and Sangamesvara close to the former and of medium size are the more important, the others totalling to about 9 in number are less than medium in size and of relatively later character. The main temple is a typical Dravida *vimana* of the Chalukyan mode, *dvitala* in character and with *hara* carried on the upper *tala* also. In addition to this at the corners of the octagonal *griva* are found applied *alpa vimanas*, similar to that found in the Malegitti Sivalaya, Badami. Internally, the temple is *sandhara* with a front nave and two side aisles, with slopy roofs divided into three bays longitudinally. The *mukhamandapa* now in front of it would appear to be slightly later. The sanctum has a *linga* of rather very low proportions and practically no *pindi*. Sculpture of *dvarapalas* and others on the niches corresponding to the *kutas* and *salas* and alternating with *gavakshas*, decorate the exterior wall. The plinth is characterised by a *vedi* frieze showing the panelled sculpture representing pauranic lore, in addition to *bhutagana* reliefs. The Mallikarjuna temple is slightly evolved in its constitution internally and externally the architectural features are that of Makutesvara, and are of the same type, a *dvitala sandhara* Dravida *vimana* of the Chalukyan order. Unlike Makutesvar, however, it shows the plinth features on the inner wall of the *garbhagriha* around the *sandhara* circuit. The Mallikarjuna temple on the other hand is a Nagara *rekha prasada* with a *mukhamandapa* carrying *kakshasana* railings on the two sides and turning towards the front. The exterior wall shows in the *bhadra* offset niche sculptures of exquisite character, which include an Ardhanari. The interior of the cella shows a small *linga* mounted on a square *pitha*. The importance of this temple apart from its northern arche type and sculptural excellence is that, along with quite a few of its category at Makutesvara itself, it shows two outstanding features of interest. Firstly a *mahanasika* which projects from the base part of the *rekha sikhara* and secondly the manner of provision of the *pranala* opening, which takes the shape of a square or rectangular regular aperture let into the northern wall of the *garbhagriha* located immediately below the foot of the niche sculpture on this side. In some cases at a later period a regular *pranala* water chute has been inserted, but otherwise a mere stone cut aperture would have served as a discharge device, thus indicating a fairly early stage for the temple. This mode is not repeated anywhere else in the Chalukyan series.
8. **Stylistic Affiliations :** An early Chalukyan structural temples of the southern as well as northern types,

LII

1. *Name with Taluk and District* : Ravulapadi caves, Aiholi, Hungund taluk, Bijapur District.
2. *State* : Mysore State.
3. *Built by* : Western Chalukyas of Badami.
4. *Date, if any* : Mid 7th century or slightly later.
5. *Building Material* : Low isolated sandstone outcrop.
6. *Inscriptions, if any* : Nil.
7. *Chief Features* : This is rather medium-sized cave compared to those of Badami and Ellora, whose main importance is two-fold: (1) it shows a combination of Vaisnavite and Saivite iconography, leaning more on the latter within what is obviously of Siva shrine. The panels include Mahishamardini, Bhavaraha, Harihara, Gangadhara, Saptamatrs etc., disposed of not only on the side walls of the back chamber, where the *linga* as well as the *pitha* are located, but also on the front facing walls of these chambers and side chambers facing a common vestibule; (2) the occurrence of a monolithic *linga* and *pitha* in the shrine chamber with the water chute projection facing north and with a socket depression cut on the floor beneath for receiving apparently *abhisheka jala*. This is a widely prevalent early Chalukyan practice found also at Badami. A matter of additional interest of this cave is the depiction of all the Saptamatrs as well as the centralised Siva in standing and mobile postures on the one hand and the depiction of two *ganas* representing the *sankha* and *padmanidhis* on the front face of the cave rock on either flank, on the other. The sculptures in the front mandapa and side chamber show a variant idiom from the two panels of the cella side walls.
8. *Stylistic Affiliations* : Early Chalukyan rock-cut cave.

LIII

1. *Name with Taluk and District* : Melagitti Sivalaya, Badami, Badami taluk, Bijapur District.
2. *State* : Mysore State.
3. *Built by* : Early Chalukyas of Badami.
4. *Date, if any* : c. 625 A.D.
5. *Building Material* : Sandstone structural temple.
6. *Inscriptions, if any* : A few short inscriptions of slightly later period available.
7. *Chief Features* : One of the very important among the earliest group of Chalukyan structural temples. The structure rises essentially in *tritala* with the features of a parapet wall going at the top of the ground *tala* in an almost *anarpita* (unattached) form around the main *vimana* and around the front

mandapa as well. The topmost *tala* also shows the *hara* in three quarter relief and is surmounted by an *ashtasra griva* and *sikhara* of a rather droopingly flanged dome shape. The temple is *nirandhara* internally and carries plain massive pillars of square section and carving of important panel sculptures on the niches on the outer walls.

8. *Stylistic Affiliations* : Early Chalukyan structural temple.

LIV

1. *Name with Taluk and District* : Temples at Pattadakal, Badami taluk, Bijapur District.
2. *State* : Mysore State.
3. *Built by* : Western Chalukyan dynasty of Badami as well as by the succeeding Rashtrakutas probably.
4. *Date, if any* : c. 650 to 800 A.D.
5. *Building Material* : Structural temples in sandstone.
6. *Inscriptions, if any* : Contains a number of inscriptions in different temples including labels of wall sculptures, of which the most outstanding will be that of Chalukya Vikramaditya's time Virupaksha temple mentioning the construction of the temple by Lokamahadevi, his *Pattamahishi* and naming the god as Lokeshvara and the construction of the adjacent temple of Mallikarjuna by the junior queen Trilokyamahadevi.
7. *Chief Features* : The temples are broadly divisible into two groups those showing the Dravida vimana type, as for instance the Virupaksha, Mallikarjuna, Sangamesvara, Chandrasekhara etc., and those which show the Nagara *rekha sikhara* type as for instance Papanatha, Jambulinga and Kadasiddhesvara. Of these, Papanatha would be the earliest, well separated from the others while the remaining are in a compact group and suggesting an evolution extending over the two dynasties of Chalukyas and the Rashtrakutas. The temples are both *sandhara* and *nirandhara*, but show the fullness of the Dravida *vimana* applied to the Chalukyan vogue and supporting a *sukanasa* or *mahanasika* as well and containing a wealth of ornamental and iconographic sculptures on the pillars, walls, niches, ceilings and in the *vimana kosthas*. The representation of the dikpala grid in the ceiling of the inner *mandapa* and the display of mithunas in the pillar bases are recurring features. The importance of a deliberate cult orientation to the Siva carvings, particularly of the developed form, as in Sangamesvara is another noteworthy feature. The Virupaksha temple is held to have been the model inspiring Rashtrakuta Krishna to carve the Kailasa monolith at Ellora, notwithstanding the many differences existing between them. The similarities are also many, of which the outstanding would be the fact that both have triple porch projections on the *mahamandapa* and are surrounded by *parivara* shrines in the court-yard,

although the number of these shrines differs in either case, that of Virupaksha being sixteen, while the Kailasa has an *astaparivara* scheme.

8. *Stylistic Affiliations* : Structural temples of the Early Chalukyan style.

LV

1. *Name with Taluk and District* : *Durga temple*, Aihole, Hungund taluk, Bijapur District.
2. *State* : Mysore State.
3. *Built by* : No specific information available.
4. *Date, if any* : First half of the 7th century, A.D.
5. *Building Material* : Reddish brown sandstone.
6. *Inscriptions, if any* : Inscriptions of the time of Vijayaditya and later kings referring to donations and not forming foundation inscriptions.
Bk. 3 of 1928-29 on pillar.
Bk. 4 of 1928-29 on pillar.
7. *Chief Features* : A unique structural example of the apsidal or *gajaprisitha vimana* type among the Chalukyan group provided with a double ambulatory one covered and the other partly open, with a railing all round and with a *mukha-mandapa* entered into by laterally projecting steps. One of the few temples in the early group provided with an *upapitha* for its outer plinth. The super-structure at present shows a *nagara rekha sikhara* of a rather pyramidal type resting on it, but the original indications should have been either flat-roofed or a regular *gajaprisitha* superstructure, with a chaitya type of frontage. The temple is surrounded by a *prakara* wall and provided also with a regular *gopuradvara* or a *dvarasala* from the south. The exterior walls of the temple in its outer circuit depict alternating *gavakshas* and very elaborately carved sculptures of divinities including Gajendra Varada, Harihara, Narasimha, Mahishamardini, Varaha etc. The front *mandapa* both on its ceilings as well as the base and on the pillars, not to mention the outermost series of pillars of the front corridor, show a rich provision of sculptures of *mithunas*, divinities, ganas, pauranic episodes etc. The stylistic affinity of the carvings and the *mithunas* of the architectural members recall the structural buildings for Ladkhan, on the one hand, and the cave phases of the Badami period, on the other. The *garbhagriha* shows provision of insertion of probably a Vaisnavite image in rectangular socket within an elliptical *pitha* and has a built-in *pranala* of *simhavaktra* type on the outer face of this wall. Obviously this type of structure was never repeated again in the Chalukyan series except at Chikka Mahakuta also once and further gives place to less massive constructions of the temple architecture in the succeeding stages. The name Durga temple is a misnomer unless it refers to a temple within a Durga (fort).

8. *Stylistic Affiliations* : Early Chalukyan structural temple.

LVI

1. *Name with Taluk and District* : *Nava Brahma temples* variously called Visvabrahma, Garudabrahma, Padmabrahma, Tarakabrahma, Balabrahma, Svargabrahma, Arkabrahma, Kumarabrahma and Virabrahma. Alampur, Mahboobnagar District.
2. *State* : Andhra Pradesh.
3. *Built by* : No specific information available. Clearly by the Early Western Chalukya kings, of the time prior to Vijayaditya and with subsequent addition.
4. *Date, if any* : c. 650 to 800 A.D.
5. *Building Material* : Pale brown sandstone.
6. *Inscriptions, if any* : Of the many available in different temples, the earliest (though not foundational inscription) would be of the time of Chalukya Vijayaditya (*E.I.*, Vol. Saka 635 corresponding to 713 A.D.) referring to the construction of a *prakara bandha* by a local pontiff, Isanacharya, under the king's patronage.
7. *Chief Features* : A unique group of temples characterising the combination of early Chalukyan structural style applied to *Nagara rekha prasadas* of both the *sandhara* and *nirandhara* types. The interior contains invariably a central nave with a clerestory and side aisles, with slopy roofs and where *sandhara* shows bold plinth features around the *garbhagriha* wall and with niche sculptures in the *bhadra* projections. This is surrounded by the exterior wall, which fully covers the temple and provides it with *ghanadvaras* on three sides corresponding to the cardinal points of the *garbhagriha* and carrying large pierced screens, while the rest of the front parts of the wall carry elaborate carvings of divinities within niches surmounted by *udgamas* and alternated between pilasters and recessions carrying *sardulas*, *vidyadharas*, and *mithunas* and the like at different levels; and the architectural style is fairly cohesive in all the temples both on the exterior as well as on the interior portions in appearance and the sculptural decoration, excepting in the case of Taraka Brahma, which is a temple of the Dravida vimana type, nevertheless provided with a *mahanasika* of a prominent and broad character with its frontispiece of the usual Siva Tandava carving. The superstructure is unfortunately not complete, but would appear to have been *tritula* structure. Of the temples, Balabrahma is the most elaborate with treble enclosures around the innermost sanctum, of the northern and southern type respectively, while Kumara Brahma sports a *Nagara sikhara* without a *Sukanasa*.
8. *Stylistic Affiliations* : Early Chalukyan structural temples of the northern and southern styles of a variant mode, representing probably the largest

known group of Chalukyan temples in one location which forms the junction of the traditional Western and Eastern Chalukyan empires.

LVII

1. *Name with Taluk and District* : *Parvati temple*, Sandur, Sandur taluk, Bellary District.
2. *State* : Mysore State.
3. *Built by* : No specific information, but of the Chalukyan style.
4. *Date, if any* : c. 650 to 750 A.D.
5. *Building material* : Pale brown sandstone.
6. *Inscriptions, if any* : A few of indeterminate character.
7. *Chief Features* : The temple is a fairly large-sized replica of the Chalukya Dravida vimana, probably of *Chatushtala* superstructure, although the upper part of its superstructure has been renovated in later times into what would appear to be a stepped *sikhara*. As a type it recalls the Taraka Brahma temple at Alampur. It is having a very large sized *mahanasika*, which in this case, further, has a frontal projection equal to the width of the *garbhagriha* of *nirandhara* type. A nave and side aisles and with the front face of this mandapa provided with a large-sized door frame of multiple *sakhas*, and with *dvarapalas* follows axially. In addition to the *dvarapalas*, there is a unique provision of two secular figures, one on either side, strongly recalling Vakataka-Chalukya mixed sculptural traditions. In addition to these, *dikpalas* are also shown in separate niches, while the main offsets of the outer wall show carvings of divinities like Siva, Karttikeya, Visnu etc. Originally the *garbhagriha* would have carried a *linga* mounted on a pitha but now houses a later Chalukya sculpture of Parvati, on a raised platform. For its region it is a unique example with a Chalukya vimana and with strong affinities to the arche-type elsewhere.
8. *Stylistic Affiliations* : Early Chalukyan structural temples of the southern style.

LVIII

1. *Name with Taluk and District* : *Group of temples at Avani*, Mulbagal taluk, Kolar District.
2. *State* : Mysore State.
3. *Built by* : Nolambas of Hemavati—apparently by their greatest king Nolamba Narayana Mahendradhiraja I (860-895 A.D.) although Iriva Nolamba (c. 895-919 A.D.) is mentioned in the records at Avani.
4. *Date, if any* : The age of the temples range from mid late 9th to late 11th century A.D. and also have additions of the Vijayanagar period,

5. *Building material* : Granite for plinth upto level below the cornice—mixed stone and brick medium.
6. *Inscriptions, if any* : *Ep. Car.*, Vol. V. M 638
1899—88-86
1911—460-66.
7. *Chief Features* : The Lakshmana lingesvara temple and the Bharatesvarar temple—facing the former would be the earliest in that order, followed by the main Ramalingesvara and others. The first mentioned is the most important example of the typical Nolamba style, characterised by a rather ornate plinth mouldings—emphasising the vyalavari and introducing *padma* and low *upapitha* and ending with *kapota*, with the walls mainly separated by pilasters and otherwise showing figure-work on the wall spaces at lower levels. The cardinal niche is showing beautiful figures of Durga, Siva etc., with creeper motif—for the pierced rectangular windows providing ventilation for the *mahamandapa* and with the facade of the *mahamandapa* having an abrupt door frame with typical *sankha* and *padma nidhis* on the base of the sides of the jambs whose *sakhas* include a string of vidyadhara couples rising on the jambs in pairs etc., with the *kapota* of the door frame well projected and having *bhutamala* under it and a Gajalakshmi on the *lalata bhimba* above. The interior is even more characteristic, with the sanctum having a *linga* mounted on a square *pitha*, with the *ardha mandapa* delineated on its outer limit by a pair of free standing pillars and corresponding pilasters, and the *mahamandapa*—wider than the *ardha mandapa*—having a central *ankana* of four typical free-standing Nolamba pillars and with a ceiling motif of Navagraha grid in the centre of which is a *tandava* Siva and whose grid cross-ings have *kudmalas* in place of nail heads.
The superstructure which is of brick and stucco shows a *hara* from ground *tala* of the *anarpita* type and the next *tala* of the transition between *arpita* and *anarpita*. It rises in *tritala* and ends with an octagonal *griva* and *sikhara*. Stucco figures of representative divinities decorate the *kosthas*.
8. *Stylistic Affiliations* : Together with the temple at Hemavati, Nandi and Aralaguppe, this forms a regional sub-style attributable to the eventful rule of the Nolamba kings.

LIX

1. *Name with Taluk and District* : *Bhoganandisvara temple*, Nandi, Chickballapur taluk, Kolar District and Arunachalesvara.
2. *State* : Mysore State.
3. *Built by* : Early Ganga-Nolamba rulers.
4. *Date, if any* : c. 800 A.D. and after.
5. *Building material* : Cut stone structural temple.

6. *Inscriptions, if any* : 1892—113-16 ; 118-20; 122-24 : 1911—180-81 : Also of the Cholas (180 of 1911—of Kulottunga) found in the Nandi mandapa pillars; The oldest record in the Bhoganandisvara temple (*E.C.X* Chickballapur 26) belonging to close of 9th century A.D. refers to repairs by Nolambadhiraja to this temple. The temple according to copper plate grants (unpublished) was built by Ratnavali, consort of Bana king Bana Vidyadhara and records a grant to it dated 810 A.D. One of the copper plate records unearthed from a well at Nandi registers a grant to the temple in 806 A.D. by Rashtrakuta Govinda III (793-814) ;
See Mysore Gazetteer Vol. V, p. 351 ;
M.A.R., 1913.14—para 17 ; both are considered by some workers as not genuine.
Arunachalesvara is perhaps of the early 10th century A.D. or slightly later.
7. *Chief Features* : An elaborate and ornate temple rising to a Chatustala vimana with square *griva* and *sikhara* with a crowded pattern of *haras* and succeeding *padas*. The plinth mouldings are similar to Avani temple while the interior lay-out follows more a typical forms noted in the southern Andhra country also, and has a cella and *ardha mandapa* itself borne on four corner pilasters and leading into the *maha mandapa* by a pair of free-standing pillared facade. The *maha mandapa* has a central *ankhana* of four free standing pillars and a slightly raised platform. The *hara* is continued over the walls of the *ardha mandapa* and the *maha mandapa* as well. The *vimana devatas* in the upper *talas* are carved in the greenish schistose rock as also the *nandis* and *kalasa* on the top. This rock is similar to the one that is used at Melpadi in North Arcot District suggesting the Rashtrakuta affiliation of both.
8. *Stylistic Affiliations* : A Bana-Nolamba temple apparently restored once in ancient times as suggested by difference in rock material.

LX

1. *Name with Taluk and District* : Panchakutabasti, Kambadahalli, Nagamangala taluk, Mysore District.
2. *State* : Mysore State.
3. *Built by* : The early Western Ganga kings.
4. *Date, if any* : Early 9th century A.D.
5. *Building material* : Granite.
6. *Inscriptions, if any* : Nil.
7. *Chief Features* : The temples represent most finite expression of the southern *vimanas* variously of the octagonal, square and circular *sikharas*, invariably with *samachaturasra* body. Though dedicated to Jain faith for the Tirthankaras including Mahavira, Parsvanatha etc., they show a community of style from which the Brahmanical as well as Jain craftsmen drew. The clarity of its

plinth mouldings common with the southern norm, the wall details, the *prastara*, the *tala* scheme, the *hara* embellishments and the *sikhara* types, all indicate a pristine southern temple form, which shows further developments in the 9th century A.D., leading to the larger compositions not only by the Gangas but also by other dynasties. Three of these temples form a *trikutachala* without any common vestibule, while the remaining two are laterally disposed off one on each side facing each other in front of the *trikutachala*. The absence of any sculptural carvings on the wall portions fit well with Ganga usage as well as Jaina preferences.

8. *Stylistic Affiliations* : Western-Ganga structural stone temple.

LXI

1. *Name with taluk and district* : *Ramesvara temple*, Narasamangala, Chamrajnagar taluk, Mysore District.
2. *State* : Mysore State.
3. *Built by* : Of the time of the Western Gangas.
4. *Date, if any* : Late 9th—early 10th century A.D.
5. *Building materials* : Stone, brick and stucco.
6. *Inscriptions, if any* : Nil.
7. *Chief Features* : The temple contains a cella and a front mandapa comprising a central *ankhana* and side bays. The walls also show pilasters along their inner line. The *ardha mandapa* is integral with the shrine cella on the interior, but shows a recession on the exterior lay-out plan. The ground *tala* is of stone, while the upper two *talas* are in brick and stucco. The plinth is of the *kapota-bandha* type. The stucco carvings are of a very high order revealing various iconographic elements common with the period. The temple would appear to have had in its original lay-out *parivara* shrines, probably of a comprehensive character, numbering 7, of which that Durga alone carries a stone carving of Durga in its cella, though ruined. Sculptures of Saptamatrs are now to be found in a sculpture-shed nearby, wherein provision of Daksha along with the Saptamatrs is unique and follows a variant Chalukyan usage.
8. *Stylistic Affiliations* : An evolved structural temple of stone and brick of the Western Gangas.

LXII

1. *Name with Taluk and District* : *Chamundaraya basti*, Chickkabetta, Chennarayapatna taluk, Massan District.
2. *State* : Mysore State.
3. *Built by* : Chamundaraya (Chamundaraja) Minister and General of Ganga king Rachamalla (Rajamalla) II,

4. *Date, if any* : c. 982 A.D.
5. *Building material* : Built entirely of fine granite.
6. *Inscriptions, if any* : Two identical undated inscriptions on the walls at the outer side of the entrance (No. 122).
Two more records, one (No. 120/(66)) on the pedestal of Neminatha in the main shrine and another on the pedestal of the Parsvanatha on the upper floor (No. 121/67)—(See inscriptions of Sravanabelagola, new edition).
7. *Chief Features* : A large scale stone temple composition of the Western Gangas providing for a *tritāla vimāna* showing a shrine containing Neminatha (the 22nd Jain Tirthankara) and flanked by Sarvahna and Kushmandini, his Yaksha and Yakshi, *ardha mandapa* and *Mahamandapa* in the ground *tala*, over a fairly high plinth provided with an undifferentiated *upapitha* also and carrying, as is the Jain vogue, an additional shrine chamber with an *ardha mandapa* in the second *tala* also, apparently completed by Jinadevan, son of Minister Chamundaraya, as suggested by the inscription on the pedestal of Parsvanatha on this floor, and with its own *hara* over the *ardha mandapa*. The *hara* of the ground *tala* show *salas* and *kutas*, while those of the *ardha mandapa* of the second *tala* show *nasikas* by the side of the *salas*. The temple shows an octagonal *griva* and *sikhara*.
8. *Stylistic Affiliations* : An evolved structural stone temple of the Western Gangas closely following the early Chalukyan style as at Badami and Aihole.

LXIII

1. *Name with Taluk and District* : Navalinga group of temples, Kukkanur, Ron Taluk, Dharwar District.
2. *State* : Mysore State.
3. *Built by* : Sindhas of Erambarige (Yelburga) whose old capital of this name is close to Kukkanur.
4. *Date, if any* : Close of the 9th century A.D.
5. *Building materials* : All stone structural temple — Schistose rock.
6. *Inscriptions, if any* : All the extant early inscriptions do not go earlier than 1015 A.D. A few badly eroded inscribed slabs also occur in the premises.
7. *Chief Features* : The group does not comprise contemporary components and its name thus is seemingly a mediaeval adoption after the rest of the series have been gradually added to the original and oldest temple of *dvitala*. This temple is by its richness of architectural essaying on the wall surface, and the clarity of the carved details therein, is clearly of the Rashtrakuta *milieu*, under local Sindha patronage.
The adhithana mouldings of this earliest temple are highlighted by a *padma*, *vritta kumuda*, *kantha* and an elaborate *vyalavari* of figural, floral and animal cameos, *kapota* and *prati*. Absence of *vedi* would show its relatively early

date. The wall shows *makara toranas* encasing *nasika panjaras* in the *karna* and *kapota panjaras* in the *bhadra* as well as *salilantarās*. The corbels of the pilasters are of the double-volute *taranga* type, and *valabhi* of a crowded *bhuta-mala* type. The quadrantal cornice carries animal reliefs on the edges apart from *kona* and *madhya pattais*. On the top of the *vedi* of the entablature level, *atlantes* figures supporting the flanges of the *hara* units, at regular intervals, are seen. The *grihapindi* of the second *tala* top also shows only human figures or bearers at the corners supporting the edges of the *sikhara*, and *devakosthas* are found on the cardinal points of the *griva* or neck. It would seem that the group individually and collectively (from mediaeval times) had been dedicated to female potentials like Sarasvati, Mahamaya etc. The original images in these sancta do not thus appear to have been the *lingas*. All the temples have *chaturasra* or square *sikharas*. The absence of the *sukanasa* on the *ardhamandapa* roof, is a significant feature affiliated to the 'southern' norm. The provision of the *lata* on the shafts of the interior pillars are clearly the fore-runner to the *kumbha lata* occurring in southern temple walls from the mid 10th century A.D. onwards. The influence alike of the early Chalukyan art as of the Rashtrakuta vigour and exuberance in carving and clarity in architectural modelling are patent.

8. *Stylistic Affiliations* : A local Sindha sub-style affiliated to the Rashtrakuta milieu.

LXIV

1. *Name with Taluk and District* : *Sadasiva temple* at Nuggohalli, Hassan District.
2. *State* : Mysore State.
3. *Built by* : Seemingly a Yadava-Hoysala contact phenomenon, with *Bhumija* style for the vimana and stellate *jagati*.
4. *Date, if any* : c. 1300 A.D.
5. *Building materials* : Green schistose rock—All-stone structural temple.
6. *Inscriptions, if any* : Nil.
7. *Chief Features* : It is a somewhat unique hybridisation of the evolved Hoysala style and the diffused Yadava (or Hemadpanthi) type of *Bhumija* style. Reared upon a stellate *jagati*, and having a stellate plan, it has *sikhara* which carries on the *latas* of the eight facets of the *sikhara*, strings of miniature northern *sikharas*. The side sections of the stellate *sikhara* carry scroll work, while the *salilantara* shows a series of *bhumis* seemingly of the *mulamanjari* which is closed by a *grihapindi*, also stellate, capped by a narrow *griva* and southern *sikhara*. Thus we have the strange phenomena of a northern *sikhara* whose *amalaka* is replaced by a southern *sikhara*, being a hall-mark of the resident Hoysala style. It is obviously a variant model of

the hybrid-series, the others represented by Doddabasappa temple at Dombal and Vidyasankhara temple, Sringeri, all of this chronological stage.

8. *Stylistic Affiliations* : A Hoysala-Yadava contact idiom in early mediaeval times.

LXV

1. *Name with Taluk and District* : *Kamalanarayana temple*, Degamve, Belgaum District.
2. *State* : Mysore State
3. *Built by* : Pious foundation of Kamala Devi, queen of the Kadamba king Sivachitta Permadi (1147–1180 A.D.) and the architect of the temple, Tippoji was the same who built Bankesvara at Bankapur, the capital of the Challa-ketana family—a feudatory of the Kadambas of Goa and Hangal.
4. *Date, if any* : Late 12th century A.D.
5. *Building material* : Greyish schistose rock. All stone structural temple.
6. *Inscriptions, if any* : see col. 3. above.
7. *Chief Features* : The temple is raised on a rectangular *jagati* terrace, with the mouldings of the *adhisthana* featuring *karnika* (*kani*), *kapota*, and *vedi*. The wall section is plain with only massive pilasters, elaborate niches carrying over them *chadyas* and *udgamas*. The pilasters themselves which are paired at the *bhadra*, *karna*, and *salilantara*, have over their *phalakas*, brackets which support the *chadyas*, and have also an upper cornice less projective, followed by the entablatures. The towers are rising on all the triple shrines that form a unit of one long transverse hall whose side extremities are provided with pierced *ghanadvaras* complete with jambs and cornice scheme. Of the shrines, the central one for Visnu projects behind more than the other two, and the doorframe has pierced creeper design side sections so typical of the later Chalukyan architecture in the Kadamba sub-style, as seen also at Tripurantesvara at Belgavi. The pillars of the interior follow a rather pristine simplified format unlike the later Chalukya or Hoysala types, but show three variant models, all having a lower *saduram*, shaft with a few bands and the upper series of *Kalasa* and *kumbha* and ending in a massive capital moulding with decorative side faces followed by corbels and lintels. All of these have an *oma* or basal seating. Kakshasana parapets run all along the outer narrow aisle of the *mahamandapa* pierced by three door-entry points for shrines. The *sikhara* miniature and floral and dancing figure motifs decorate the *vedi* and seat-back on their exterior.

The central shrine has an image of Visnu called Kamalanarayana after the royal donatrix, the *prabhavali* of which shows the *avatars* of Visnu, a popular mediaeval motif in the Deccan ; the side shrines carry the images of Lakshmi

Narayana and Kamala. The exterior small niches do not carry any figures now.

8. *Stylistic Affiliation* : Stylistic and foundationally of the Kadamba sub-style, although the towers are unfortunately missing.

LXVI

1. *Name with Taluk and District* : *Doddabasappa temple*, Dambal, Mundavgipetha taluk Dharwar District.
2. *State* : Mysore State.
3. *Built by* : Later Chalukyas of Lakkundi.
4. *Date, if any* : 13th Century A.D.
5. *Building material* : All stone structural temple in greyish schist.
6. *Inscriptions, if any* : Nil.
7. *Chief Features* : The temple which is near Lakkundi is unique in certain respects. It is one of the very few later Chalukyan temples which assume a fully stellate plan for the *vimana* as well as the *mandapa* in front—a feature which is generally preferred by Hoysala craftsman and even there only for the main *vimana*. Here the architectural mouldings of the *vimana*, *per se*, are indisputably affiliated to the southern temple order, but which simulate an elevational profile that gives an illusory *Rekha nagara prasada* feel to the outline. This is achieved by the wedge-shaped basal projections taken all the way up to the *grihapindi* slabs, below the *griva*, in a ribbed format, so that the compressed yet storeyed division of the tower of the *Vimana* is all but missed. Yet, it could in all conscience be stated that the horizontal lines are very much discernible and integrally continue on the *sukanasa* also over the *ardhamandapa*. The plinth mouldings follow the usual later Chalukyan mould of a high *padma antari*, *karnika*, a schematic *vyalavari* and a high *vedi*, and the frets of the wall carry *panjaras*. It is notable that unlike the Hoysala, there is no intention of having carved zones on the *pada* (or *jangha*). The presence of the low, and almost suppressed *griva* at the lower part of a 'southern' *sikhara* would also show how the experimentation of the *sthapati*, though innovatory and original, is moored to the conventional southern order and thus is only half-hearted and exiguous in its new trends. It is an experimentation which was seemingly that of a local guild educated on the Hoysala art also. It is nevertheless the culmination of the typical later Chalukyan *vimana* essayings and the only special feature is its impressive size and the almost soaring profile of the *Vimana*, unlike the halting and stepped character of the usual later Chalukyan temple or the squattish Hoysala towers. For the period and zone, it was an inevitable innovation and does not create any profound repercussion thereafter.

8. *Stylistic Affiliations* : Local variant of a later Chalukyan Vimana style at Lakkundi.

LXVII

1. *Name with Taluk and District* : *Sankarshana-Vasudeva temple, Bhilsa, Vidisa taluk, Vidisa Dist.*
2. *State* : Madhya Pradesh.
3. *Built by* : Sunga kings or local chieftains.
4. *Date, if any* : c. 150 B.C.
5. *Building materials* : Probably of timber and tile.
6. *Inscription, if any* : The Heliodorus pillar inscription opposite to the temple purporting to instal *Garuda dhvajastambha* for the temple by Paramabhagavata. Heliodorus, the ambassador of Antialkidos in the court of the local chieftain. Sircar, D.C., *Select Inscriptions*, Calcutta, 1942, Vol. 1, p. 91.
7. *Chief Features* : An important landmark in the early history of temple construction in India. The temple, together with another called Narayana vatika in the inscription (found in two copies) at Nagari, near Chitorgarh, indicates the existence of temples built of perishable materials and dedicated to the Bhagavata cult of Vaishnavism, in mid-second century B.C., in Rajasthan and Madhya Pradesh. In both the cases, it would seem that the layout of the temple was elliptical, transversely laid with a projecting ante-chamber in front, and provided in case of the temple at Bhilsa, with a *Garuda dhvajastambha* (on which the inscription of Heliodorus is carved) and also *Taladhvajastambha* (both of stone), part of which is now to be found in the Gwalior Museum. Similar *Taladhvajastambhas* have also been found at Pawaya (ancient Padmavati) of the Naga kings. The Bhilsa temple shows not only negative groove of timber-work foundations in elliptical form but is also one of the earliest successors in temple plan to the rock-cut designs, as found in Barabar cave group of Bihar of the time of Mauryas, and dedicated to the Ajivika cult. It is also one of the earliest examples of elliptical forms in Hindu temple architecture, known as the 'manika'. It would apparently have had a gabled roof with two apsidal ends.
8. *Stylistic Affiliations* : One of the earliest known examples of wood architecture style of Hindu temple.

LXVIII

1. *Name with Taluk and District* : *Gupta temple at Sanchi, (Temple No. 17) Raisen District.*
2. *State* : Madhya Pradesh.
3. *Built by* : Early Guptas,

4. *Date, if any* : c. 450-500 A.D.
5. *Building material* : Sandstone.
6. *Inscriptions, if any* : Nil.
7. *Chief Features* : The temple forms part of very diminutive and elementary early structural experimentations of the Gupta period found here as well as elsewhere at Tigava, Eran and Udayagiri. It comprises a small square shrine cell with flat roof provided with a front *mandapa*, itself constituted of four free-standing pillars on each side of the axial line and on the facade, and two pilasters on the corresponding outer wall of the cella. It is the pillars that decide the style by their being of what is known as the bell-capital type which comprises a square-sectioned lower part, an octagonal middle part, and a multi-fluted third part surmounted by a bell-like *malasthana* or *kalasa*, upon which there is a plain block corresponding to *phalaka* and succeeding which is a capital member on a slightly expanded block and carrying figures of animal reliefs in quadripartite character. Over these is found a *kapota* and a recess and top roofing are indicated, forming the *prastara*. In the case of Udayagiri, it is having a rock-cut shrine proper and only a structural *mandapa*, while in the case of Tigava, it shows a slightly more evolved front *mandapa* (Kankalidevi temple) pillars.

It is sometimes disputed by scholars if a flat roof alone is to be presumed, but it is more likely that such shrines at best could have had *amalakas* on the centre of the flat roof.

8. *Stylistic Affiliations* : Early Gupta structural shrine of the flat-roof type.

LXIX

1. *Name with Taluk and District* : Parvati temple, Nachna-Kuthara, Nagod District.
2. *State* : Madhya Pradesh.
3. *Built by* : Guptas.
4. *Date, if any* : c. 550-600 A.D.
5. *Building material* : Sandstone.
6. *Inscriptions, if any* : Nil.
7. *Chief Features* : This type shows a flat roofed square cella with a *sandhara* circuit with slight offset projections on the external wall and with a tall super-structure also of square chamber type and more or less flat-roofed. A very elaborate door frame with typical overdoor scheme of the Gupta art-motifs decorations showing *sala-bhanjika*, Ganga-Yamuna, mithunas, and scroll work in addition to *pratiharas* (as already seen in some of the cave temples as found at Udayagiri Varaha cave) occur. It has also sub-shrines on the four corners on the terrace or abutting upon it from the ground level as also Bhumara and at Deogadh. Nachna temple represents the early Gupta Panchayatana mode

of a central shrine over a large terrace, with corner sub-shrines and with super-structure on the cella, in addition to elaborate carvings on the side walls and door frames. Only in the case of Nachna, the superstructure is nearer that of what we know as the Chalukyan mode as at Meguti, Ladhkan, etc., at Aihole, although the slopy side roof is not present here.

8. *Stylistic Affiliations* : Gupta structural temple.

LXX

1. *Name with taluk and District* : Siva temple. Bhitargaon. Zhatampur tehsil, Kanpur District.
2. *State* : Uttar Pradesh.
3. *Built by* : Imperial Guptas.
4. *Date, if any* : c. 500-550 A.D.
5. *Building material* : Brick and stucco.
6. *Inscriptions, if any* : Nil.
7. *Chief Features* : An imposing brick structure of the Guptas retaining a large part of the superstructure as well, and comprising a large-sized *sandhara* shrine unit of square plan with double recessed cornice, the bold mouldings of the wall, particularly on the upper part decorated with regular terracotta panels alternating with pilasters and joining the cornice and *prastara* above them. The superstructure rises in tiers, each of the tiers showing a series of rectangular or semi-circular niches, consisting of three *bhumis* in each case. The front *mandapa* in front of the sanctum approached through an arched brick transept, carries a *mahanasika*-like projection from the superstructure. The *triratha* temple plan erected over a cellular basement plinth, whose brick-stucco skeletal wallings have been exposed by excavations form an arche type, comparable with similar Gupta efforts, as at Nagari in Rajasthan near Chitorgarh, where, however, the superstructure is entirely missing, has only a badly damaged plinth and *triratha* offsets and large-sized stone carvings of the jamb and lintel remaining on the site.
8. *Stylistic Affiliations* : An Upper India brick version of Gupta structural temple style.

LXXI

1. *Name with Taluk and District* : Dasavatara temple, at Deogadh, Lalitpur Tehsil, Jhansi District.
2. *State* : Uttar Pradesh.
3. *Built by* : Imperial Guptas.
4. *Date, if any* : c. 550-600 A.D.
5. *Building material* : Sandstone.

6. *Inscriptions, if any* : None.
7. *Chief Features* : It stands on a lofty terrace with subsidiary shrines placed on the lower level of the ground close to the flight of steps on each side. In the centre is a single-celled shrine proper with a superstructure approximating to a *Nagara sikhara*, probably of the most elementary type with *karnamalakas*, and with *nasikas* in between rising in coalescing groups of simple *jalaka* ornamentation for the miniature parts of these. The door frame is very elaborately carved and has a *lalata bhimba* of Vaikunthanatha (with Balanarasimha standing to one side and recalling similar Vaikunthanatha of slightly later period in one of the panels in the Ranganatha temple at Namakkal in Tamil Nadu). The side walls of the temple carry equally elaborate panel sculptures of Anantasayi, Gajendra-varaha and Nara-Narayana in the central projecting parts rendered like a false porch.
8. *Stylistic Affiliations* : One of the finite structural temple types of the Gupta in stone.

LXXII

1. *Name with Taluk and District* : Charbhuja temple, Gwalior, Gwalior District.
2. *State* : Madhya Pradesh.
3. *Built by* : Probably the Pratihara of Kanauj.
4. *Date, if any* : c. 875 A.D.
5. *Building Material* : Monolithic temple in the sandstone rock.
6. *Inscriptions, if any* : Inscriptions of the ninth century A.D. as also slightly later ones. (One of them is of the time of Alla, son of Vaillabhatta in the reign of Rama Deva of Kanauj).
7. *Chief Features* : This is one of the important monolithic temples of North India comparable with others for its stylistic workmanship, though not in dimensions, the others being the monolithic at Dhamnar in Central India and Masrur, Kangra Valley. The temple represents a *nagara rekha prasada* of modest dimensions with a square and open front mandapa borne on two free standing pillars and two pilasters and carrying a very low roof partially hidden by the parapets on the edges. The interior of the cella is very narrow and at present carries a Charbhuja image (Chaturbhuja Visnu) heavily covered over in stucco plaster, but probably following the original wall relief. The beams of the front mandapa carry friezes of Krishna-lila etc. The shrine itself is of *pancharatha* lay-out, though a little asymmetric in its monolithic cutting, with a superstructure showing a central *mula-manjari* to which has been applied on the cardinal directions, a series of super-imposed *urahsringas* with the lowest level showing *karnatilakas* and surmounted by an *amalaka* and *kalasa*. The *bhadra* projections of the wall or *jangha* carry niches in which apparently stele slabs had been placed originally. The whole

temple has been cut on the flanks of the sandstone hills of Gwalior, half way up the hill, sinking a rectangular shaft around the temple in the process from top to bottom. The uppermost part of the *sikhara* has been renovated in later times, after damage to its members due to lamination of the rock.

8. *Stylistic Affiliations* : Monolithic temple of the Pratiharas of Kanauj.

LXXIII

1. *Name with Taluk and District* : Teli-ka-Mandir, Gwalior Fort, Gwalior, Gwalior District.
2. *State* : Madhya Pradesh.
3. *Built by* : Probably by Pratihara Mihira Bhoja.
4. *Date, if any* : c. 836-888 A.D.
5. *Building Material* : Sandstone.
6. *Inscriptions, if any* : Nil.
7. *Chief Features* : The temple is unique for the region owing to the rectangular plan of the main shrine which is surmounted by a wagon roof or *sala* type of *sikhara*, recalling broadly such forms elsewhere as in the Vaithal Deul temple at Bhubanesvar and the Bhimaratha at Mahabalipuram. It has, however, the characteristic features of the Pratihara art style of Malwa, in the elongated *jalaka* and *udgama* patterns in miniature which are applied against the side walls as well as the superstructure in coalescing patterns. It has also the peculiar telescoped *mahanasika*, a series of the above mentioned ornamentation resting immediately over the *ardha mandapa* of the temple. The shrine is built over a rather narrow terraced plinth and is provided with an elaborate door-frame both on its *ardha mandapa* as well as on the shrine cell, of which the inner shows particularly female *dvarapalikas*. The character of the *garbhagriha* itself which is having a series of pilasters set against the walls would indicate that it might have been for the *Matrikas*. The outer walls are decorated in the form of small niches on the projecting parts as also in panels above the plinth filled by the figures of divinities wherein Vaisnavite forms are very few in both style and dimension. It is a landmark in Pratihara temple style.
8. *Stylistic Affiliations* : Structural temple of the Pratiharas of Kanauj.

LXXIV

1. *Name with Taluk and District* : Sas-Bahu temple, Gwalior, Gwalior District.
2. *State* : Madhya Pradesh.
3. *Built by* : Kachchhapaghata kings.
4. *Date, if any* : c. 1093 A.D.
5. *Building Material* : Fine-grained sandstone.

6. *Inscriptions, if any* : Inscribed slab of Kachchhapaghata Somesvara dated in 1093 A.D. in the Sas-temple, being its foundational inscription.
7. *Chief Features* : The temple is an important addition to the central Indian style of architecture in the early mediaeval times under the Kachchhapaghata in Gwalior. It follows the favourite pattern of twin temples known as Sasbahu, a similar one being known also at Nagda, Rajasthan, comprising a larger and relatively smaller temple side by side on separate plinths. These twin temples are Vaisnavite in characteristics and the larger of the two comprises a sanctum, a vestibule, and a *mahamandapa* with three projecting entrance porches and rising to a double-storeyed elevation in the case of the vestibule, and triple-storeyed in the case of the *mahamandapa*, culminating in a lofty superstructure for the *mandapa* also, of the *ghantasamvarana* type. The superstructural *sikhara* of the main shrine has, however, been destroyed in the past and is available in truncated form. The cella itself has pilasters on the corners and a slight recessed front part in addition to the narrow vestibule transept. The pillars show extravagant ornamentation both plastic as well as decorative, and reveal small sub-shrines inside chambers set into the thickness of the walls of the vestibule and *mahamandapa*. The smaller of the two which is better preserved rises only to a single storey in its *mandapa* and has a modest *sikhara* also partially damaged. The ceiling of the interior of the two temples carry characteristic *vitana* ornamentations of the *Gaja-talu* motifs in the *kshipta* variety.
8. *Stylistic Affiliations* : Kachchhapaghata structural temple.

LXXV

1. *Name with Taluk and District* : *Khajuraho group of temples*, Khajuraho, Chhatarpur tehsil, Chhatarpur District.
2. *State* : Madhya Pradesh.
3. *Built by* : Chandelas.
4. *Date, if any* : c. 950 - 1050 A.D.
5. *Building Material* : Sandstone.
6. *Inscriptions, if any* : Of the Chandela kings of the 10th - 11th centuries A.D.
7. *Chief Features* : The group of temples at Khajuraho are notable craftsmanship of the Chandelas representing the developed forms of the Central Indian style of the *Nagara prasada*, essentially comprising the following features.

A fairly elaborate and large *jagati* terrace; a lay-out which is ranging from tri-ratha to sapta-ratha with a *jangha* also divided into a maximum of three registers with superstructure containing a *mulamanjari* and a series of *urah-sringa* clusters around the main shrine giving the impression of a *merumandara prasada*. Internally, the shrines are often of the *sandhara* type with projecting

balconies even around the cella in the cardinal directions and together with a vestibule and the *ranga-mandapa* forming a kind of latin-cross in plan, approached by a series of flight of steps. The characteristic decorative features are *Madanikas*, *Vyalas* of the *gaja-vyala* and many other similar varieties, *sardulas* on the *salilantara* recess of the walls, and seated *sardulas* at every successive landing of the front part of the *samvarana* roof of the *ranga mandapa*, starting from the top of the *mahanasika*. The other types of the temples found at Khajuraho are *nirandhara* temples without balcony projections, but with the same type of *sikhara*, and temples of simpler plan with the *shikara* showing almost an *ekanda* body with weak projections on the cardinal points tapering upwards and serving as *nasikas*. These latter have only a small open *mandapa* in front borne on pillars. Of the Khajuraho group of temples, the Lakshmana temple is considered the oldest (c. 950 A.D.) culminating in the Kandarya Mahadeva temple (c. 1025-50 A.D.) and showing the final decadence in the Duladeva temple c. 12th century. There are also a few temples at Khajuraho like Chaunsath Yogini, Brahma, Varaha, Matangesvara etc., which are of atypical characters, while all the others are of the typical Chandela style generally, notwithstanding the variations mentioned in superstructural composition.

8. *Stylistic Affiliations* : Structural temples of the evolved Chandela genre.

LXXVI

1. *Name with Taluk and District* : Group of temples at Amarkantak, Shadol District.
2. *State* : Madhya Pradesh.
3. *Built by* : Kalachuri kings, probably Karna
4. *Date, if any* : From first half of the 11th century A.D. onwards.
5. *Building Material* : Sandstone.
6. *Inscriptions, if any* : Nil.
7. *Chief Features* : The temples are almost of the same plan and form, a type comprising a sanctum, *antarala* and open front *mandapa*, with plain pillars and *kakshasanas*. The *sikhara* is of a simplified character almost of *ekanda* type with projecting ribs on the cardinal faces, petering out towards the top. There are double *amalakas* and often the *jangha* is provided with *bandhna* moulding. They are completely devoid of ornamentation and are not reared over separate terraces.
8. *Stylistic Affiliations* : Kalachuri structural temples.

LXXVII

1. *Name with Taluk and District* : Bodhgaya temple, Gaya.

2. *State* : Bihar.
3. *Built by* : The late Guptas, followed by Varman kings of Kanauj.
4. *Date, if any* : c. 6th-7th centuries A.D.
5. *Building material* : Originally in brick, with later additions in sandstone.
6. *Inscriptions, if any* : Nil.
7. *Chief Features* : The original brick-built Mahabodhi temple at Bodhgaya stylistically and sculpturally forms part of the late Gupta series of brick temples and later to Bhitargaon. It also resembles these in its essential plan. However, its main *sikhara* over the sanctum is lofty about 55 meters high and forms a *pancharatha* with straight-edged pyramidal design divided into seven storeys by *bhumi amalakas* and resembling in its general outline the miniature votive *stupas* of the Buddhists in the evolved period. It is surrounded by a railing in stone which is part of the original work.
8. *Stylistic Affiliations* : Structural brick temple of Upper India.

LXXVIII

1. *Name with Taluk and District* : Chandrehe, Sidhi District.
2. *State* : Madhya Pradesh.
3. *Built by* : The Kalachuri kings.
4. *Date, if any* : Late 10th century A.D.
5. *Building material* : Sandstone.
6. *Inscriptions, if any* : Nil.
7. *Chief Features* : The temple is distinguished by its circular plan wherein the circle is arrived at by 16 faceted projections—*shodasa bhadra*—of the main body of the temple, and rises in rather plain *sikhara*, which also reflects 16 facets by double ribbings. It is capped by an *amalaka*, continuous with which is the *stupi*. It has got a front *mandapa* of rectangular shape with entrance step and parapets or *kakshasana* slabs. The temple has received considerable attention in the mediaeval times by having been an important centre of Pasupata cult and had been well endowed with. A mid-way point of the style started by the Kalachuris, whose further developments are to be seen at Arang on the one hand where the temple is entirely of brick and stucco, and at Gurgi Masaon on the other, the latter being probably the most easterly extension of the Kalachuri architectural activities. In stylistic development, it corresponds to the early mediaeval return to the circular temples with *gajaprishtha* superstructures found also in the Tamil country.
8. *Stylistic Affiliations* : Early mediaeval Kalachuri structural temple.

LXXIX

1. *Name with Taluk and District* : Bhairon Deul temple, Arang, Raipur District.

2. *State* : Madhya Pradesh.
3. *Built by* : Kalachuri kings.
4. *Date, if any* : Late 12th century A.D.
5. *Building material* : Brick and stucco.
6. *Inscriptions, if any* : Nil.
7. *Chief Features* : It is a developed form of Kalachuri temple style initiated in centres like Chandrehe and found continued at Gurgi-Masaun etc., but conforming to the brick traditions prevalent in early temple like Sirpur. It has got almost circular lay-out plan comprising a series of polygonal facets. The superstructure and *sikhara* are partially damaged. The most outstanding feature of the temple is its elaborate door-frame on the *antarala*, of considerable merit which represents figures in terracotta of large size. The art motifs of the jambs and lintels are also rich. It is continued on the side walls also with many terracotta sculptures cutting the offsets of the *jangha*.
8. *Stylistic Affiliations* : Developed Kalachuri brick temple of the mediaeval Period.

LXXX

1. *Name with taluk and District* : *Brahma temple*, Mandor (Mandavyapuri), Jodhpur District.
2. *State* : Rajasthan.
3. *Built by* : Early Gurjara Pratiharas.
4. *Date, if any* : Late 7th — early 8th century A.D.
5. *Building material* : Reddish brown sandstone.
6. *Inscriptions, if any* : B-479 of 1956-57 in characters of the 9th century referring to the temple for Vasudeva by Nannaka. B-493 of 1956-57—No. 100—traces of writing in Gupta characters.
7. *Chief Features* : The temple is situated within the Mandore fort, a seat of the ancient Gurjara Pratiharas in Rajasthan. It is raised over three succeeding terrace platforms on the top of which the shrine proper together with its pillared front porch, both now utterly in ruins, is located. The bold plinth moulding of the shrine proper, the fine sandstone workmanship of the friezes on the face of each of the succeeding terraces, all indicate the almost direct continuity of tradition from the Guptas. The triple terrace was apparently intended to highlight its location rather than for any other functional purpose.
It was surrounded by an outer *prakara* at the lowest level with an entrance *mandapa*. The plinth mouldings of the main shrine on the top shows features like its top *kapota* and the projecting beam-ends on its circular *kumuda* recalling features in use in Chalukyan region on the one hand, and in Pratihara tract itself as at Osian etc., on the other.
8. *Stylistic Affiliations* : Gurjara-Pratihara structural shrine.

LXXXI

1. *Name with Taluk and District* : Group of temples at Osian, Jodhpur District.
2. *State* : Rajasthan.
3. *Built by* : Gurjara-Pratihara ruling from Mandore (ancient Mandavyapuri).
4. *Date, if any* : 8th century A.D.
5. *Building material* : Fine-grained pale reddish-brown sandstone.
6. *Inscriptions, if any* : At least one inscription datable to the reign of Pratihara Vatsaraja found in the Jain Parsvanatha temple here.
7. *Chief Features* : One of the most important groups of temples in Rajasthan revealing almost the earliest classical stage of temple architecture and sculpture of the regional structural style. The temples are divisible broadly into 3 types : (1) the *panchayatana* type (central shrine and four side shrines at the corners) with a common *jagati* terrace and dedicated respectively to Ganesa, Visnu, Surya, and Durga, the central one being that of Siva; (2) Surya shrines with a roofed perambulatory around the main shrine with restricted plinth terrace and provided with curved roof front *mandapa*, and projecting entrance porch or *agramandapa*, and (3) the latest group showing almost typical evolved feature, common to Gujarat and Rajasthan and having a *Panchanda* or *navanda* main shrine with a *sabha mandapa* in front complete with *kakshasana* parapets. The roof shows projecting gables in the cardinal directions in the form of *mahanasikas* and is otherwise rather of the tiered type with quadrantal courses, where it is not of the *samvarana* type, which is less common. The *agramandapa* pillars are taller and reached from the outer ground level to the roof level in stilted columns.

The *sikhara* as well as the *udgamas* on the side walls above the niches show fine *jalaka* pattern. There are no *kutachadyas* or cornice projections. and below the under-cornice friezes showing Krishnalila and other scenes are common. The shrine wall carries in a typical way *dikpalas* in the respective angles of the compass. The entrance in the *panchayatana* type is guarded by Kubera and Ganesa. Vaishnavite and Saivite sculptures, as also syncretic forms of Harihara, Ardhanari etc, are common. The lintels of the door frames show navagrahas in the *uttaranga*. The earliest group, viz., *panchayatana* is characterised, by rather medium-sized main temples with a *sikhara* of great clarity and simplicity. The latest group is best represented by the Sachiyamata group of temples, in which the most early is one to the proper left of the main shrine, while the one at right angles further left is the next in age and those on the opposite side follow them, the main temple being the latest in the group, the range of time being from 9th century to the 13th century A.D.

8. *Stylistic Affiliations* : Early structural architecture of the Pratihara style.

LXXXII

1. *Name with Taluk and District* : *Lakulisa temple*, Eklingi, Udaipur District.
2. *State* : Rajasthan.
3. *Built by* : The Guhila king Naravahana.
4. *Date, if any* : 10th century A.D.
5. *Building material* : Sandstone and schist.
6. *Inscription, if any* : A foundational inscription datable to 971 A.D. of the time of Naravahana.
7. *Chief Features* : One of the important temples for Lakulisa to be found in Rajasthan. It is a large-sized shrine with a main cella and *sikhara*, a large *sabha mandapa* of closed character and a narrow *agramandapa* porch with a large-sized shrine panel to the proper right of the last, containing a Siva-Parvati relief carving, below which is the foundation inscription. The main deity in the cella is a seated Lakulisa, two-armed, rather massive in character with *urdhvamedhra* (or *membrumvirile*), whose fore-arms and nose have unfortunately been mutilated, not revealing thus the original object held in the hands. This is the oldest temple in the Eklingi group, the main temple of which is of the next century A.D., while another dedicated to the Chakrapani in the south-west corner of the *prakara* is further separated by a century. The Eklingi is a very important seat of Lakulisa-Pasupatas in Rajasthan, whose descendants continue to hold control over the temple even today.
8. *Stylistic Affiliations* : Early mediaeval Lakulisa temple of Rajasthan.

LXXXIII

1. *Name with Taluk and District* : *Ambamata temple*, Jagat, Udaipur District.
2. *State* : Rajasthan.
3. *Built by* : Guhila king Allata or Naravahana.
4. *Date, if any* : First half of the 10th century A.D.
5. *Building material* : Sandstone and greenish talc-schist.
6. *Inscriptions, if any* : Brief records datable to Vikrama year 1017 (960 A.D.) —not a foundational inscription— in one of the pillars of the *Sabha mandapa*, from which it is learnt that the temple was built by the son of one Valluka, probably during the reign of the Guhila king Allata, or his son Naravahana.
7. *Chief Features* : The temple represents a variant Rajasthani type, influenced as much by the Malwa form. It has a main shrine of the *pancharatha* type, of ground plan and *panchanda* type of *Sikhara* where in the *karnakutas* rise prominently and the *urasringa* over the *bhadra* rise even higher than the *karnakutas* and are provided above the cornice-level with a miniature balcony motif. The *salilantarās* show a kind of pilaster work surmounted by smaller

sikhara miniatures above the cornice occurring between the *karnakutas* and the *bhadra*. The *mulamanjari* rises in a sweeping curve with the mid rib enclosing the *griva* in cusped form, over which the *amalaka* occurs, followed by the *kalasa*. The *sabha mandapa* is again of a bolder *pancharatha* type, with grilled *ghanadvaras* on the two sides of the *bhadras*, and with quadrantal *pidha*-type of roofing provided with telescoped and tiered gable or *mahana-sika* projections on the four sides. To this is attached an *agramandapa* porch, itself carrying a projecting *mahanasika* on its roof—almost similar to that of the *sabha mandapa* roof in its *anukayas*—but with a *kuta-chadya*, with the dwarf pillars below rising upon *kakshasana* parapets. The superstructural form of the porch and the *mandapa* undoubtedly recall *Maitraka* norms as found in Gujarat, Saurashtra and Kutch in the 10th century A.D., as at Tarnetar in the Trinetravara temple, and Siva temples at Kotai and Kerakot. The interior shows on the central *ankana* a combined *kshipta* and *samatala vitana*, with a pendentive in the centre, raised over beams with plain shafts but decorated capitals. The side bays, however, are of curved and cusped type with *kola* or *gajatalu* motifs on the ceiling.

The temple is entirely dedicated to Amba or Durga, whose multifarious forms are represented, of which as many as five types of Mahishamardini-Durga and representations of Parvati, Sarasvati, Ardhanari, etc., are specially to be mentioned. The *dikpalas* are also found. The sculpture is notable for its suavity and grace, a hallmark of early mediaeval art of this region.

8. *Stylistic Affiliations* : Structural contact-style of Gujarat, Rajasthan and Central India.

LXXXIV

1. *Name with Taluk and District* : *Sas-bahu temple* at Nagda (Nagahrada), Ratlam District.
2. *State* : Madhya Pradesh.
3. *Built by* : Guhila kings.
4. *Date, if any* : First half of the 11th century A.D.
5. *Building material* : Slate schist.
6. *Inscriptions, if any* : B.500 of 1954-55. Fragmentary. Eulogy of king. Mentions Nagahrada and two persons named Sridhara and Sahasa of the Solar race.
7. *Chief Features* : An interesting temple group of the early-mediaeval period from south Rajasthan, which, however, would appear to have had a cluster of sub-shrines of much smaller dimensions on the common *jagati* terrace, numbering as many as 11, if not more. They have been provided with a *torana* entrance which is, however, oriented to the Bahu temple. Of these, the larger-sized Sas and the smaller Bahu temples reveal slight variation in lay-out. Both are, however, of brick *sikhara* and *stupi*, the

ground floor and roofing of the *mandapa* being of stone. The Sas temple shows a simplified ground plan with *bhadra* projections, *bandhana* mouldings in the *jangha* and niche sculptures in the *bhadras*. It has a *mandapa* which is of the covered type, with grills, and with a projecting *agramandapa* porch. The interior of the *sabha mandapa* has highly ornate pillars, the central *ankana* of which is further beautified by flying *torana*-arches between each of the pillars. While the central *ankana* has a ceiling of the *kshipta* type with *gajatalu*, the side bays are of the *samatala* type of *vitana*. The plinth as well as the *vedi* are provided with Vaisnavite sculptures, while among the niche sculptures, special mention must be made of a carving of Brahmesanarka, combining Brahma, Siva and Surya.

The Bahu temple has a rather diagonally placed *pancharatha* lay-out and an open *sabha mandapa* with *nabhichchanda* type of *vitana* and with *kakshasana* parapets and double entrance projections into the *mandapa*, with the third being a blind projection. Niche sculptures of the Bahu temple are characterised by smaller carvings below the *udgamas* depicting the three Ramas—Balarama, Sri Rama and Parasurama.

Among the sub-shrines of the smaller group, one for Durga and another for Isana are significant, while a medium-sized pair placed back to back in front of Sas-Bahu to one side of the entrance, has one of them pertaining to Saraswati and has niche sculptures of three different varieties of Brahmapatni, representing Savitri, Gayatri and Sarasvati.

The *torana* entrance is at a lower level. The temple group on the whole would be dedicated to Vaisnavite cults. The whole group is facing a lake and hence the name of Nagahrada for the place.

8. *Stylistic Affiliations* : Group of structural temples of early-mediaeval date from Rajasthan.

LXXXV

1. *Name with Taluk and District* : Mahanalesvara temple Menal, and Undhesvara Mahadev, Bijholia, Chittorgarh district.
2. *State* : Rajasthan.
3. *Built by* : Somesvara Chhahamana and his successors of Sakhambari line.
4. *Date, if any* : c. 1076 A.D.
5. *Building material* : Fine-grained sandstone.
6. *Inscriptions, if any* : Foundation inscriptions, now lost, of Chhahamana Somesvara in the main Mahanala temple at Menal, and by his queen Suhavadevi in the temple opposite across the gorge. Inscriptions datable to the 11th century A.D. regarding Mahadev temple, Bijholia, in addition to two rock inscriptions there, one of them reporting the genealogical narration of the Chhahamanas up to the coronation of Somesvara found in the premises of the

Parsvanath temple, and the other known as the *Unnatasikhara purana* record, dealing with Jain rituals.

7. *Chief Features* : These two places in the Uparmala tract of Rajasthan are important landmarks in the Rajasthan-Central Indian contact style of architecture during the Chhahamana period, equally reflecting Malwa trends as well as the developments already implicit in the Gujarat-Solanki style (since the Chhahamana Somesvara was reared in his childhood in the Solanki house and married later a Kalachuri princess of Central India).

The temples at Mahanal are located on the brink of gorge on waterfall. The main group comprises Mahanala temple with an attached monastery of the Pasupatas, and a series of 10 shrines in two groups, and an ornate well, the whole circumscribed by a massive rampart-like fortification provided with an entrance *mandapa* in two storeys of the local residential style, the door frame flanked by carvings of Bhairava and Ganesa. The oldest temple among them however, would appear to be one in the subsidiary group, going by the name of 'triple shrine', which stylistically and by the character of its niche sculpture would belong to the Pratihara period of early 9th century A.D.

The Mahanala temple, however, is of the 11th century A.D. and of the time of Prithivihata. It has features analogous to the Bhumija (Paramara) style of architecture, with diagonally placed *Pancharatha* ground plan and superstructure carrying strings of *angasikharas*, enclosed within cardinal mid-ribs, surmounted by a double *amalaka*, which integrally merges with the *stupi* in conical fashion, again recalling Central Indian usage. The walls of the temple in the recesses show *sardulas* and *rishi-kanyas* on the main facets, *dikpalas* and the various sculptures of Siva. The sculptures are of a very high order. The *sabha-mandapa* is equally rich in sculptures on its *vedi* and is having two entrances, one to the west and the other to the north. It has a *nabhichchanda* ceiling internally and a *samvarana* roofing.

The temple of Suhavadevi, on the opposite side of the gorge is similar, more or less pertaining to the Gujarat style of architecture, and with *samvarana* roof for its *sabha mandapa*. This temple also has matha or monastery.

The group of temples at Bijholia comprises of Mahakala temple, Hazaralinga temple and Undhesvar Mahadeva temple in addition to a well-laid-out *kunda* called the *Mandakini kunda*. The temples are of varying periods, ranging between 11th and 13th centuries A.D., with the Mahakala temple probably being the oldest and conforming to the Lata or Gujarat style of architecture. It is a double shrine the main one facing east and the subsidiary shrine facing south with common vestibule. The Hazaralinga temple is of a variant Bhumija (Paramara) style of architecture and should belong to the 12th century A.D. The Undhesvar Mahadeva temple is of the typical Bhumija (Paramara) style and has a diagonally-placed main shrine and *sabha mandapa* approached only from the east, but projecting balcony porches on the

south and the north. The sanctum is at a level of about eight feet below the level of the *sabha mandapa* floor and water seeping from the *Mandakini kund* is covering the linga in most part of the year excepting summer. All the three temples carry carvings on the main niches and on the *vedi* projections of the *sabhamandapa* exterior.

8. *Stylistic Affiliations* : Mediaeval Rajasthani-Malwa contact style.

LXXXVI

1. *Name with Taluk and District* : Group of temples at Kiradu, Barmer taluk, Barmer District.
2. *State* : Rajasthan.
3. *Built by* : Various by Chhahamans of Rajasthan as well as Vaghela kings of Gujarat.
4. *Date, if any* : c. 1000 - 1300 A.D.
5. *Building material* : Red sandstone.
6. *Inscriptions, if any* : Inscriptions of the time of the Vaghela invasion into Rajasthan during the reign of the Chhahamans—*E.I.* Vol., XI, pp. 43.
7. *Chief Features* : There are as many as five important temples here of which, however, the largest and the farthest away is very badly ruined in its *sikhara* as well as *sabha mandapa* roof, and of the others, nearly three are of medium-size, the remaining one and most important and fairly well-preserved temple, viz., Somesvara, represents a combination of Gujarati-Rajasthani and Central Indian Kachchhapaghata inflection, and shows an almost squarish *garbha griha* and a narrow *antarala*, flaring out into a large *sabha mandapa* with projecting, porched *bhadras* complete with *vedi*, *kakshasana*, dwarf pillars and *kutachadyas*, and the entrance is from the side along the linear axis. The superstructure over the cella is not far different from that of the temple at Jagat but not, however, preserved upto the top.

The temple is notable for the wealth of sculptural ornamentation all over the surface of the *sabha mandapa*, the main shrine, pillars etc. Saiva forms with considerable delicacy of feeling and in a variety of iconographic types are to be found, while miniature panels of exquisite craftsmanship depicting epic and pauranic episodes are equally notable. Of these, synoptic rendering of Bhishma on *saratalpa* episode, Krishna's exploits etc., could be mentioned. Of the larger iconographic representations, a unique form of Agni or Jvarahara with three hands, and three legs is to be mentioned. In the temple adjoining the Somesvara is employed a rare motif, viz., Asvathara also on the plinth—essentially a Gujarati device used for larger temples only—and notwithstanding the medium size of this temple used here.

8. *Stylistic Affiliations* : Early mediaeval Gujarat-Rajasthani contact style.

LXXXVII

1. *Name with Taluk and District* : Dilwara and other groups, Mount Abu. District.
2. *State* : Rajasthan.
3. *Built by* : Vastupala and Tejapala, ministers of Visaladeva Vaghela.
4. *Date, if any* : c. 11th to 13th centuries A.D.
5. *Building material* : Dilwara group is in fine impeccable white marble, while the slightly older temple in ruins in the vicinity is of red sandstone and schist.
6. *Inscriptions, if any* : Inscriptions of Tejapala and Vastupala in the former group, apart from many later inscriptions.
7. *Chief Features* : The Dilwara group is undoubtedly a masterpiece in marble craftsmanship notable for its suppleness and rhythm, but somewhat lacking in contrastive tendencies owing to the monotone character of the raw material. The shrine is of almost entirely Lata or Gujarati norm, in lay out, *sikhara* and *sabha mandapa*, of the early mediaeval times, found in their hundreds in Gujarat. The oldest shrine in the place, however, is the one in ruins in the vicinity of the Parsvanatha temple, and dedicated to Siva and containing an almost closed *sabha mandapa*, with *ratha* projections and with the *dikpalas* on the offsets and niches on the *bhadrās* revealing Visnu, Brahma, Siva, and Sakti sculptures of considerable merit. The temple is probably datable to early 11th century A.D., if not slightly earlier.
8. *Stylistic Affiliations* : Mediaeval Gujarati-Rajasthani style.

LXXXVIII

1. *Name with Taluk and District* : Deo Somnath, Dungarpur District.
2. *State* : Rajasthan.
3. *Built by* : Probably by Guhila or Rathod chieftains of the area.
4. *Date, if any* : Late 12th and early 13th century A.D.
5. *Building material* : Micaceous schist and gneiss.
6. *Inscriptions, if any* : None of any important kind.
7. *Chief Features* : The temple forms part of the Central Indian style of the 12th century A.D. prevalent in Malwa and is characterised by a main shrine, whose sanctum is nine feet below the surrounding ground level, thus being of the sunk type. The arrangement is apparently intended to surround the small linga almost permanently of water from the Som river on the very bank of which the temple stands. The cella has a false ceiling over which the superstructural *sikhara* rises with prominent *ratha* projections on the *bhadra*, the layout being of *pancha ratha* and with *karnatilakas* on the *sikhara* proper, the *mulamanjari* rising almost as an *ekanda* in several *bhumis* in a rather slender way, capped

by an *amalaka*. Internally, the *sikhara* shell is of a pillar lintel framework series, one surmounted above the other, in skeletal projections of uncarved slabs. The exterior of the *sikhara* alone is well finished. There is a narrow *antarala* beyond which the *sabha mandapa* rises in two storeys, the second storey with a *nabhichhanda* ceiling internally and a *samvarana* roof. Openings on three sides for entry into the *mandapa* are provided, with *kakshasana* slabs and dwarf pillars over the *vedi*. The whole set-up is surrounded by a *prakara*. The temple together with the considerable groups of shrines at Arthuna in Banswara District of Rajasthan would appear to have been constructed by the Rajput rulers of Banswara, and is one of the loftiest shrines in this area.

8. *Stylistic Affiliations* : Mediaeval Rajasthani-Central Indian contact style, a variant of the Kachhapaghata style.

LXXXIX

1. *Name with Taluk and District* : Group of temples at Roda, Himmatnagar District.
2. *State* : Gujarat State.
3. *Built by* : Probably by Maitrakas of Valabhi.
4. *Date, if any* : End of the 8th century A.D.
5. *Building material* : Sandstone.
6. *Inscriptions, if any* : Practically none.
7. *Chief Features* : This group is as important as Osian is for North Rajasthan, and represents the impact of Pratihara art on Maitraka craftsmanship towards the close of the 8th century A.D. when the Maitraka power was challenged by Arab invasions. Almost all the shrines show simplicity of lay-out though of the subdued *triratha* type, with niches and niche-sculptures only in the *bhadrās*; with the wall exteriors and plinth practically devoid of carvings, but represented by bold mouldings; with lack of cornice and with *ekanda sikhara* of considerable clarity in its *venukosa* and the *jalakas*. In front of the main shrine is reared an abbreviated *agra mandapa* or *praggriva* supported on projecting pilasters, but at least in one or two cases representing a regular *mukhamandapa* with two free-standing pillars, whose roof is of the typical telescoped gable type recalling the members employed at Gop in Saurashtra.

The sculptures are essentially those of Siva including those of Durga, Parvati and Karttikeya. The group is more a landmark in architectural model than sculptural artifice. In front of one of the main temples is laid-out a *kunda* with miniature shrine attached to the corners, all facing in northward direction and probably a product of slightly later stage. The temple was perhaps the handiwork of the local rulers of ancient Vijayanagar (later, the princely state of Idar).

8. *Stylistic Affiliations* : Early structural temples of 8th century A.D.

XC

1. *Name with Taluk and District* : Group of temples at Shamlaji, Sabarkanta District.
2. *State* : Gujarat State.
3. *Built by* : By the Maitrakas and the Chaulukyas of Patan.
4. *Date, if any* : c. 700 to 1100 A.D.
5. *Building Material* : Green schistose rock.
6. *Inscriptions, if any* : Referring only to some of the later temples.
7. *Chief Features* : This is one of the most important areas in the understanding of the early Gujarati art and architecture. These art traditions had apparently supported even from Gupta period, as suggested by large-sized brick *stupa* at Devnimori nearby, which yielded a relic casket with inscriptions datable to the reign of Rudrasena III Kshatrapa (348 to 378 A.D.). There are many loose sculptures to be found all over the place essentially made of greenish schist and showing remarkable realism in their delineation and squarely applicable to the post-Gupta periods. Of the temples which stand at the place, one is, however, inclined to take the earliest as not much earlier than 9th century A.D. (Harischandrinimori), while the latest which is the main temple in worship in the place, viz., the temple of Shamlaji Visnu is of the early mediaeval times, the largest in the place. There are very small shrines within the fort that could be dated to the 8th century A.D., even containing *mukhalingas*.

Harischandrinimori has a free standing *torana* entrance, the *torana* carrying an inscription and obviously fixed later to the main temple. The temple shows a nearness in style to that of Roda with simple bold mouldings of the plinth and an *ekanda sikhara*, an *ardha mandapa* and a *maha mandapa* of open balcony type, the whole approached by flight of steps from the surrounding ground. No *jagati* terrace, however, is to be found.

8. *Stylistic Affiliations* : Early group of Gujarati structural temples.

XCI

1. *Name with Taluk and District* : Ambarnath temple, Ambarnath, Thana District.
2. *State* : Maharashtra State.
3. *Built by* : Silahara Mammuni.
4. *Date, if any* : c. 1096 A.D.
5. *Building material* : Sandstone.
6. *Inscriptions, if any* : Foundation inscription of Silahara Mammuni referring to the construction of the temple.
7. *Chief Features* : The temple is an early example of the Bhumiya (Paramara)

style as applied to the Silahara idiom, and which is sometimes called as Hemadpanth style in the whole of the Deccan. It is quite a large-sized temple with *saptaratha* lay-out, diagonally placed, rearing a tall super-structure which is unfortunately damaged, but which retains enough to proclaim the character of the string of *angasikharas* situated at quadrants and with *ardha mandapa* or *antarala* which is surmounted by a *mahanasika*, also broken, leading to the elaborately carved *ghantasamvarana* roof of the *sabha mandapa*, whose interior is that of the *nabhichhanda* ceiling. The *navaranga sabha mandapa* is approached from two sides and the main *garbhagriha* is at a level of 10 to 15 feet from the level of the *sabha mandapa* and thus is subterranean. The pillars are of elaborately carved Chalukyan idiom from Gujarat and the plinth mouldings also reveal the typical Gujarat-Chalukyan style of architecture, and carry in the niches, both of *antarala* region as well as the main temple body, the images of Saivite affiliation. This is one of the most richly carved *Silahara* temples.

8. *Stylistic Affiliations* : Early mediaeval Silahara temple.

XCII

1. *Name with Taluk and District* : *Udayesvara temple*, Udayapur, Vidisa District.
2. *State* : Madhya Pradesh.
3. *Built by* : The Paramara king Udaiyaditya.
4. *Date, if any* : c. 1059-1080 A.D.
5. *Building materials* : Greyish schist.
6. *Inscriptions, if any* : Foundational inscription of the above king.
7. *Chief Features* : It is a notable example of the Bhumija (Paramara) style, which is remarkable alike for its great size as for its well-prepared lay-out and profuse ornamentation. It is, certainly, not the largest of the Paramara temples, the credit for which is taken by the Simhesvar temple, Nemawar, District Dewas, Madhya Pradesh, which is one of the tallest temples in northern India. The sanctum has a solid exterior, almost becoming circular in plan. Its superstructure consists of a series of *angasikhara* garlands hanging in the four quadrantal spaces between the projecting *bhadra lata* ribbings, joining at the neck in cusps, below the *amalaka*. It has got a rather low and almost flat-roofed *sabha mandapa* and seven subsidiary shrines around, thus becoming an *ashtaparivara* unit of the northern class.
8. *Stylistic Affiliations* : Early-mediaeval Bhumija (Paramara) temple of Central India.

XCIII

1. *Name with Taluk and District* : Gondesvar temple, Sinnar, Nasik District.
2. *State* : Maharashtra State.
3. *Built by* : Yadava kings.
4. *Date, if any* : c. 11th century A.D.
5. *Building material* : Trap, (or Deccan basalt) and sandstone.
6. *Inscriptions, if any* : Nil.
7. *Chief Features* : The temple is a *panchayatana* shrine on a massive *jagati* terrace, the sub-shrines facing inwards along the four corners of the plinth and the main shrine laid in the centre, and surrounded by a *prakara* wall. The temple is a landmark in the Deccani architecture in its forming the most finite and evolved type of the Paramara (*Bhumija*) style, wherein the plinth is diagonally placed *saptaratha*, and the *sikhara*, excepting for the ribbings on the cardinal directions, consists of a series of vertical strings of *anga-sikharas* from the neck down to the cornice, surmounted by an *amalaka sila*. As a type, it has its analogues in the Mahadev temple at Jhodga (also Nasik District) and Parvati Devi temple at Kokamthan.

Architecturally, in its mouldings, it is considerably influenced by the Chalukyan style, transmitted to it through the *Silaharas*, who constructed the notable Siva temple at Ambarnath, which forms an early variant of this type. The level of the main shrine interior is much higher than the exterior terrace and is approached by a flight of steps, in front of which is a *nandi mandapa*. Inside it gives access to the *sabha mandapa*, *antarala* and the *garbhagriha*. The *sabha mandapa* is having projecting porch entrance on the three sides. The roof of the *sabha mandapa* is of *samvarana* type.

The pillars reveal the characteristic features of the Gujarat-Chalukyan architecture under the Solankis. The importance of this temple, particularly rests in the compact character of its lay-out, within which the *panchayatana* structure has been reared.

8. *Stylistic Affiliations* : Yadava mediaeval style of the Upper Deccan.

XCIV

1. *Name with Taluk and District* : Parasuramesvara temple, Bhubanesvar.
2. *State* : Orissa State.
3. *Built by* : No definite evidence available.
4. *Date, if any* : c. 700 A.D.
5. *Building material* : Sandstone.
6. *Inscriptions, if any* : B-431 of 1953-54. On the wall to the right of the doorway of the cella. Fragmentary and worn out. In characters of about the 7th-8th century A.D. Number of labels and names. One of the records

gives the name of a Pasupata Acharya as Parasaresvara. Palaeography of the labels, above the eight grahas, datable to 7th century A.D. *J.R.A.S.B.*, 1949, pp. 109 ff.

7. *Chief Features* : Considered as one of the oldest temples at Bhubanesvar, the Parasuramesvara characterises a type which had been widely prevalent in well-separated zones in the Deccan as well as Western India, as in the Chalukyan temples on the one hand, and early temples of Saurashtra, on the other. It comprises a main shrine, a cella and the almost vertically rising *rekha sikhara* surmounted by the *amalaka* and *stupi* : provided with rectangular hall having a central nave with clerestory and side aisles carrying slopy roofs. The exterior of this front *mandapa* is decorated, in its various registers, with carvings of divinities, *dikpalas*, etc. It has also approach doorways from the sides as well as front of this *mandapa*.

The main shrine in its exterior conforms to the typical *adhithana* and wall features of the Orissan (Kalinga) style. Immediately attached to the front of the *sikhara* is found a rather abbreviated *mahanasika*, forming the joinery between the shrine cell and the front *mandapa*.

8. *Stylistic Affiliations* : Early Kalinga structural style of Orissa.

XCV

1. *Name with taluk and District* : *Lingaraja temple*, Bhubanesvar.
2. *State* : Orissa State.
3. *Built by* : The Kesari kings of Kalinga.
4. *Date, if any* : c. 11th century A.D.
5. *Building material* : Green fluorite schist rock; all-stone structural temple.
6. *Inscriptions, if any* : 227-240 of 1899.
7. *Chief Features* : It is the greatest and loftiest of the temples in this temple city of Bhubanesvar, and was originally consisting only of the sanctum and the *jagmohan mandapa*. Two more halls the *nata* and *Bhoja mandapas* were added later in the axial line. The sanctum which rises in a tower 45 meters high, has a *pancharatha* plan with *panchangabada*, resting on the basement, again, of five richly carved and typically Kalinga mouldings. The cardinal niche-projection shows sculptures of Ganesa, Karttikeya and Parvati of large sizes. The lower register of the *jangha* carries miniature shrine-niches with *sala* roof (called *Khakhara-mundi* in Kalinga style) and the upper ones having the tiered roofs (*pidha-mundis*). The former niches carry *dikpalas* and the latter a variety of brahmanical deities. The decorative motif of the lower register is the ubiquitous *vyala*, while the upper displays the *alasakanyas* or enchanting female figures. The *sikhara* has deeply incised lines on the *rathas* or vertical projection, which carry four diminishing tower replicas as a decorative pattern—an analogue to the *Bhumija sikhara* type of central India.

The top of the *sikhara* has a shoulder or *griva*, and an *amalaka*. The temple is surrounded by many sub-shrines which are not contemporary to it, and also a *prakara* with a gate or *dvara mandapa*, on the outside balustraded enclosure of which are found the motifs of lions trampling upon elephants—a favourite local motif of the Kesari dynasty.

8. *Stylistic Affiliations* : A typical mature Kalinga style temple.

XCVI

1. *Name with Taluk and District* : Sun temple at Konarak, Puri District.
2. *State* : Orissa State.
3. *Built by* : Eastern Ganga Narasimha Deva (1138-64 A.D.)
4. *Date, if any* : Mid-12th century A.D.
5. *Building materials* : Greenish fluorite schist.
6. *Inscriptions, if any* : None of an important kind.
7. *Chief Features* : Even in its present tragically truncated form of its main *vimana*, this colossal Kalinga edifice, on the fringe of the sea, is having its fully preserved Jagmohan, a hundred feet square rising to an equal height, while the *mulamandira*, had it been standing, would have soared to nearly 200 feet height. The entire composition, seemingly to lend a touch of dynamic mobility to the otherwise massive architectural composition, had been conceived as a gigantic chariot, drawn by many pairs of wheels at the sides, and a set of seven horses—the solar chariot's distinction. The wheels with their exquisitely engraved and carved hubs, spokes and tyres are the despair of the lapidar, and for their art-motifs and themes, should have exhausted the imagination even of the Silpis and the hieratic coterie that had master-minded this architectural *magnum opus* of mediaeval Kalinga, at the behest of Narasimhadeva, the Eastern Ganga king. The painstaking exuberance of detail of the *Jagmohan* with the whole *ensemble* of a celestial cabaret—all damsels here—standing out on the edge of the platform below the neck of the *pidha* roof of the *jagmohan*, the separate *Natamandira* in front, the very spacious temple court with a width of about three or four times the dimensions of the temple, the various creations seemingly of the spare hours of the craftsmen in the form of gigantic elephant and prancing horse, frozen in their frenzied action—all these are unparalleled, alike in their magnitude as in their architectural organisation. The accent was indeed one of formal exuberance, as elsewhere in the Hoysala, Chola, Kalyani Chalukya idioms, but Konarak conjures up a vision of the resplendent aura of Sun-God even more magnificently than any other. Notwithstanding the surfeiting array of its miniature erotic *bandhas* and leud cameos, it is the touch-stone of the varied range of the traditional Indian architect presenting infinity in finite attire.

The chariot composition is seemingly, however, the influence of the mediaeval Chola motif, seen in more than a dozen mighty temples of theirs including Parasuram, Chidambaram etc.

8. *Stylistic Affiliations* : An advanced Eastern Ganga architectural culmination of the Kalinga idiom.

XCVII

1. *Name with Taluk and District* : *Martand temple*, Matan/Anantnag District.
2. *State* : Jammu and Kashmir State.
3. *Built by* : The Karkotaka dynasty of Kashmir, probably the successor to the great Lalitaditya Muktapida (724-760 A.D.).
4. *Date, if any* : Late 8th or early 9th century A.D.
5. *Building materials* :- Grey sandstone.
6. *Inscriptions, if any* : Nil.
7. *Chief Features* : The temple which represents the very culmination of the aesthetic cohesion achieved by the guild of artisans, working under the inspired patronage of one of early Kashmir's most celebrated kings—Lalitaditya—was an architectural model for most that followed it in this valley. Despite its medium size, when compared with some other temples of the region, such as the Buddhist pile at Pandrethan, this temple to Sun-God (*Martanda*) covers an area of 62 feet by 35 feet for the central structure, and rises to a height of 70 feet in its tallest part and is placed within a cloistered enclosure of 120 feet by 142 feet, and shows a majesty of individual parts, all of solid stone masonry featuring trefoil arches, arcaded cloisters and even side chambers for the portico—a departure from the local lay-out till then. Merging most harmoniously with the rolling mountainous background, Martand is indeed a prestigious structure, with an outlandish charm of its steep triangular-pent house gables—so characteristic a part of the local temple style in Kashmir and recalling the maitraka mannerism of Saurashtra and the sharp triangular *sukanasas* of the Gurjara Pratiharas of Rajasthan.
8. *Stylistic Affiliations* : A temple of the Kashmiri style of the pre-mediaeval times.

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- XI The Airavatesvara temple. Darasuram, Tamilnadu.
- XII Durga temple. Aiholi, Mysore State.
- XIII Hucchimalligudi. Aiholi, Mysore State.
- XIV Meguti temple. Aiholi, Mysore State.
- XV Papanatha temple. Pattadakal, Mysore State.
- XVI The 'Melgudi' Jain temple. Hallur, Mysore State.
- XVII Wall & niche motif on the Visvabrahma temple. Alampur, Andhra Pradesh.
- XVIII Chamundaraya Basti on the Chikkabetta hillock. Sravanabelgola, Mysore State.
- XIX Raja Rajesvara temple—a view of the ground floor. Biccavol, Andhra Pradesh.

- XX Virabhadra temple. Biccavol, Andhra Pradesh.
- XXI 'Model' shrine in the Bhimesvara Courtyard. Draksharama, Andhra Pradesh.
- XXII Kurmanathaswami temple. Srikurmam, Andhra Pradesh.
- XXIII The Bhavanarayana temple complex. Bapatla, Andhra Pradesh.
- XXIV Madhukesvara temple. Mukkalingam, Andhra Pradesh.
- XXV Kamalanarayana temple. Degam, Mysore State.
- XXVI Doddabasappa temple. Dambal, Mysore State.
- XXVII Kesava temple. Somnathpur, Mysore State.
- XXVIII Ramappa temple. Palampet, Andhra Pradesh.
- XXIX Siva temple of the Kakatiyas. Hanumakonda, Andhra Pradesh.
- XXX Adikesava temple. Chebrolu, Andhra Pradesh.
- XXXI Vishnu temple. Deogarh, Madhya Pradesh.
- XXXII Rajivalochana temple. Rajim, Madhya Pradesh.
- XXXIII Lakshmana temple. Sirpur, Andhra Pradesh.
- XXXIV Teli-ka Mandir. Gwalior, Madhya Pradesh.
- XXXV Lakshmanji temple. Khajuraho, Madhya Pradesh.
- XXXVI Siva temple. Chandrehe, Madhya Pradesh.
- XXXVII Gondesvar Mahadev temple. Sinnar, Maharashtra.
- XXXVIII Bhairondeul temple. Arang, Madhya Pradesh.
- XXXIX Panchayatana temple. Osia, Rajasthan.
- XL Mahanala temple. Menal, Rajasthan.
- XLI Vishnu temple. Gop, Gujarat.
- XLII Temple No. 5 & 6. Roda, Gujarat.
- XLIII Parasuramesvar temple. Bhubanesvar, Orissa.
- XLIV Lingaraja temple complex. Bhubanesvar, Orissa.
- XLV The Sun temple. Konarak, Orissa.
- XLVI Madattil-Appan temple. From outside its cloister. Note the octagonal sikhara unit. Peruvanam, Kerala.
- XLVII Valiasalai Mahadeva temple. Note the typical wall-pattern of main land style. Trivandrum, Kerala.
- XLVIII Siva shrine inside Parasuramesvara temple. Tiruvallam, Trivandrum, Kerala.
- XLIX Monolithic Group of temples, of the early sub-Himalayan model. Masrur, Himachal Pradesh.
- L Ketapi Narayana temple. Note the railing design of wall, simple, overlapping roof courses and the awning of the front porch. A typical konkan coast model in stone. Bhatkal, Mysore State.

Plate I. Mahendra I Pallava temple, Mandagapattu





Plate II Dharmaraja Ratha monolith, Mahabalipuram

Plate III Kailasanatha temple complex, Kanchipuram



Plate IV Talagirisvara temple, Panamalai



Plate V The Shore temple, Mahabalipuram





Plate VI Virattanesvara temple, Tiruttani



Plate VII The 'Vettuvan Koil' temple, Kalugumalai

Plate VIII Vijayalayacholisvara temple, Narttamalai



Plate IX The Brihadisvara temple of Raja Raja I Chola, Thanjavur



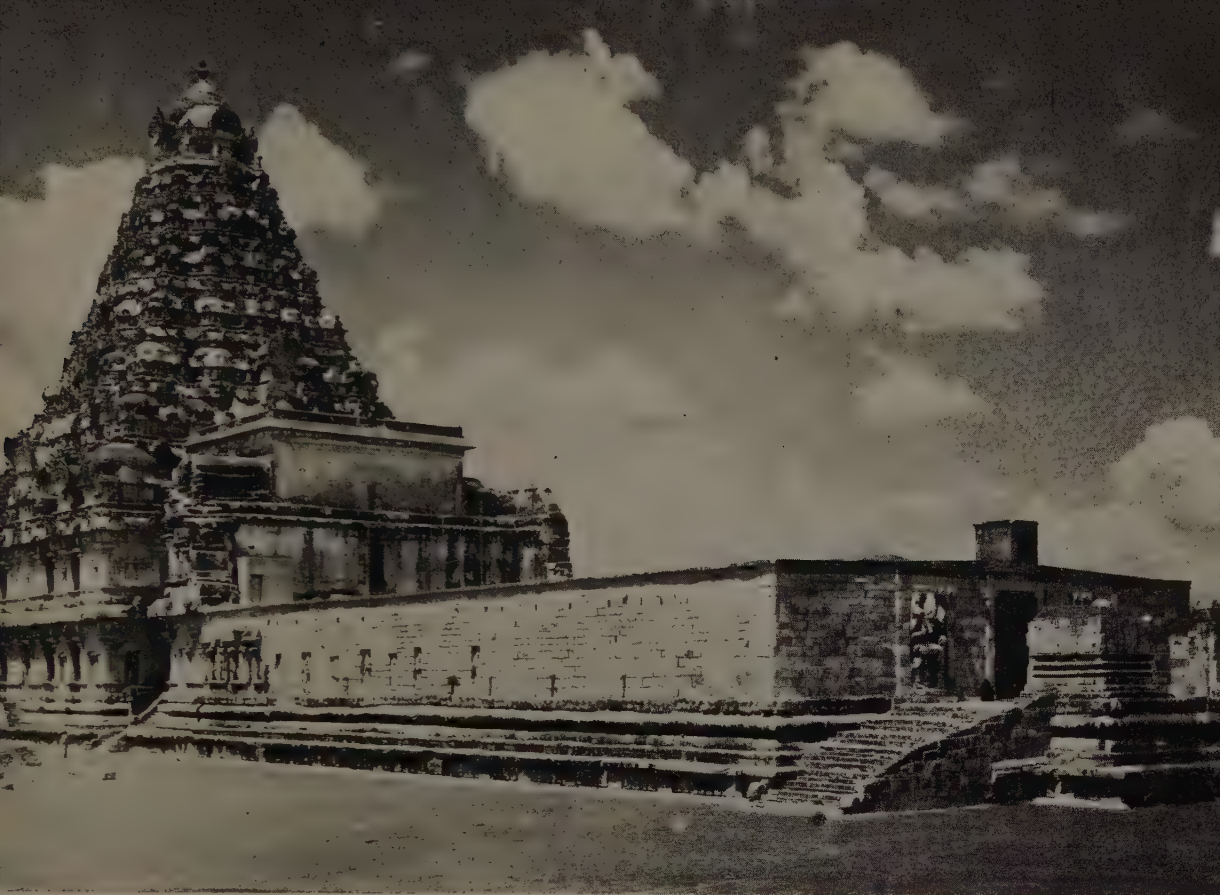


Plate X The Brihadisvara temple of Rajendra I Chola, Gangaikondacholapuram

Plate XI The Airavatesvara temple, Darasuram







Plate XII Durga temple, Aiholi

Plate XIII Hucchimaligudi, Aiholi





Plate XIV Meguti temple, Aiholi

Plate XV Papanatha temple, Pattadakal





Plate XVI The 'Melgudi' Jain temple, Hallur

Plate XVII Wall & niche motif on the Visvabrahma temple, Alampur



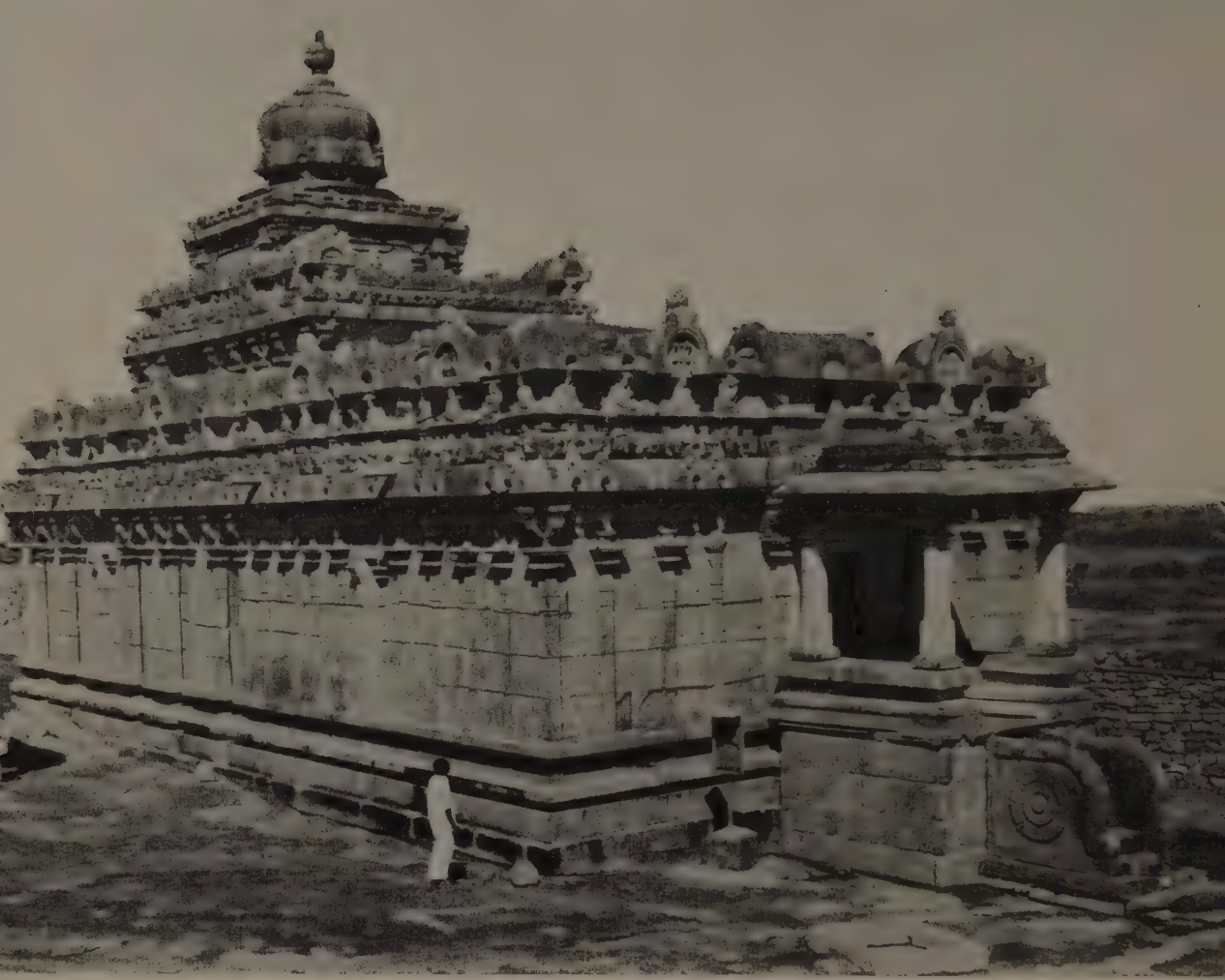


Plate XVIII Chamundaraya Basti on the Chikkabetta hillock, Sravanabelgola



Plate XIX Raja Rajesvara temple, Biccavol

Plate XX Virabhadra temple, Biccavol



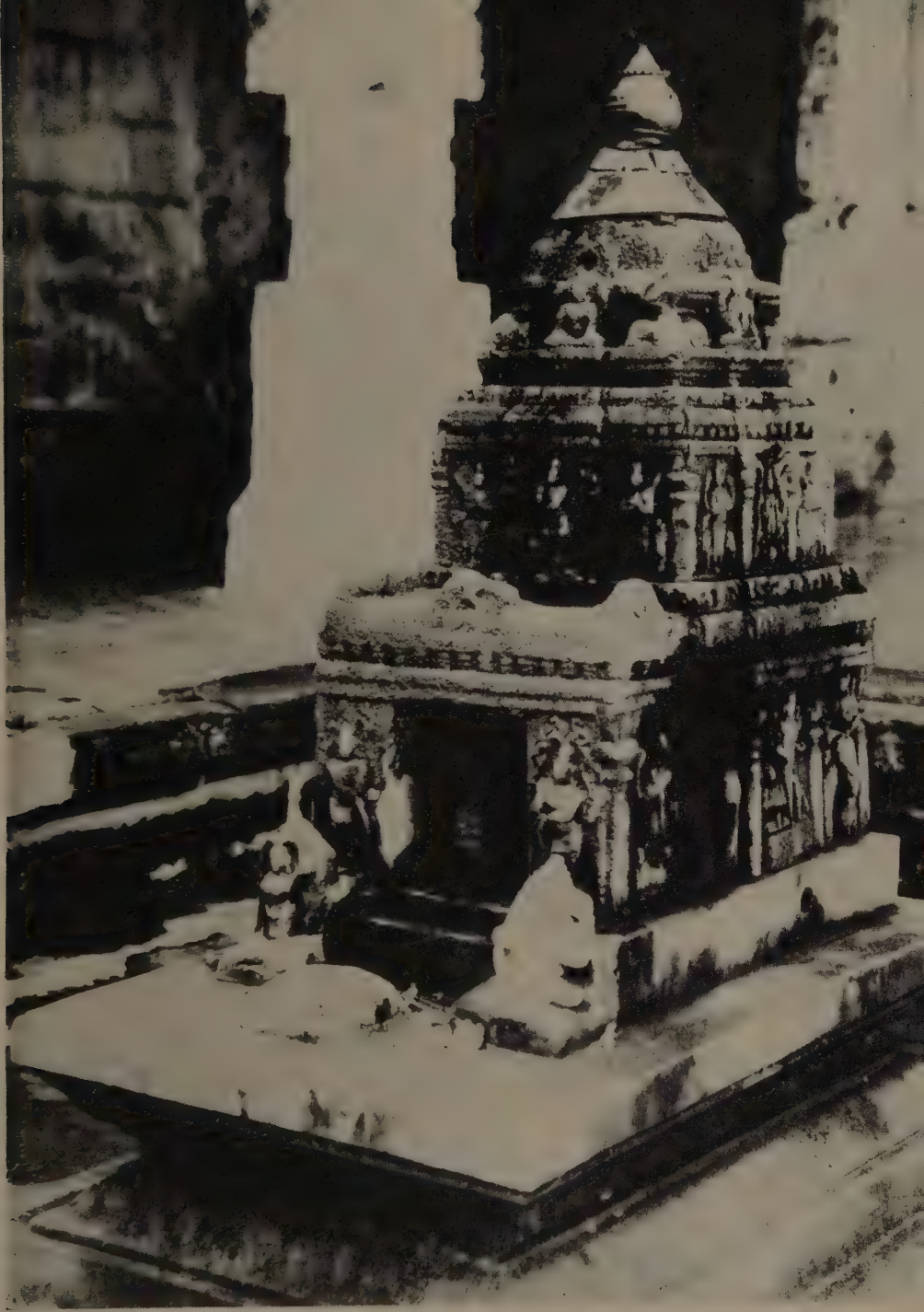


Plate XXI Model shrine in the Bhimesvara courtyard, Draksharama

Plate XXII Kurmanathaswami temple, Srikurmam





Plate XXIII The Bhavanarayana temple complex, Bapatla

Plate XXIV Madhukesvara temple, Mukkalingam







Plate XXVI Doddabasappa temple, Damba

Plate XXVII Kesava temple, Somnathpur



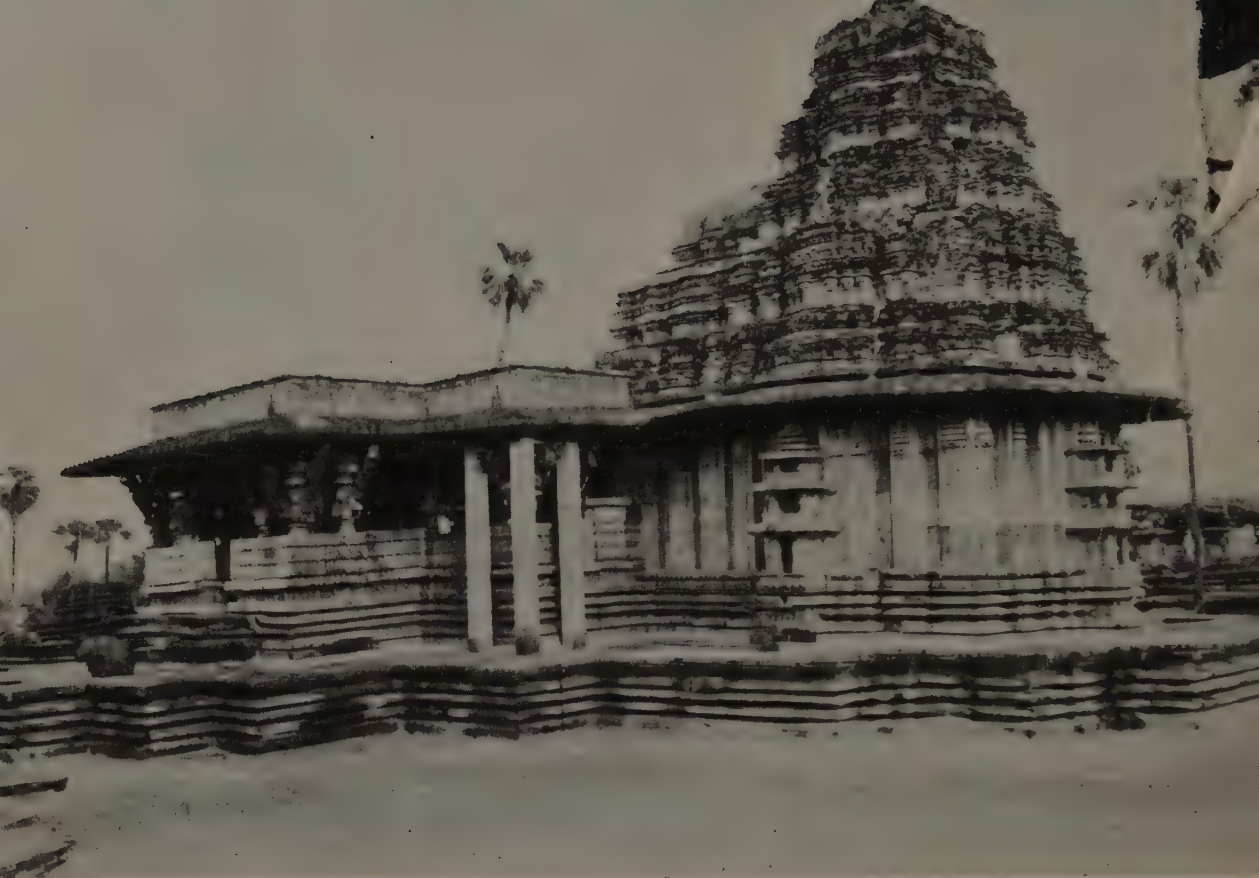


Plate XXVIII Ramappa temple, Palampet

Plate XXIX Siva temple of the Kakatiyas, Hanumakonda



Plate XXX Adikesava temple, Chebrolu





Plate XXXI Vishnu temple, Deogarh



Plate XXXII Rajivalochana temple, Rajin

Plate XXXIII Lakshmana temple, Sirpur





Plate XXXIV Teli-ka Mandir, Gwalior



Plate XXXV Lakshmanji temple, Khajuraho



Plate XXXVI Siva temple, Chandrehe



late XXXVII Gondesvar Mahadev temple, Sinnar



Plate XXXVIII Bhairondeul temple, Aranyik

Plate XXXIX Panchayatana temple, Osia





Plate XL Mahanala temple, Menal



Plate XLI Vishnu temple, Gop



Plate XLII temple no. 5 & 6, Roda

Plate XLIII Parasuramesvar temple, Bhuvanesvar



Plate XLIV Lingaraja temple complex, Bhuvanesvar



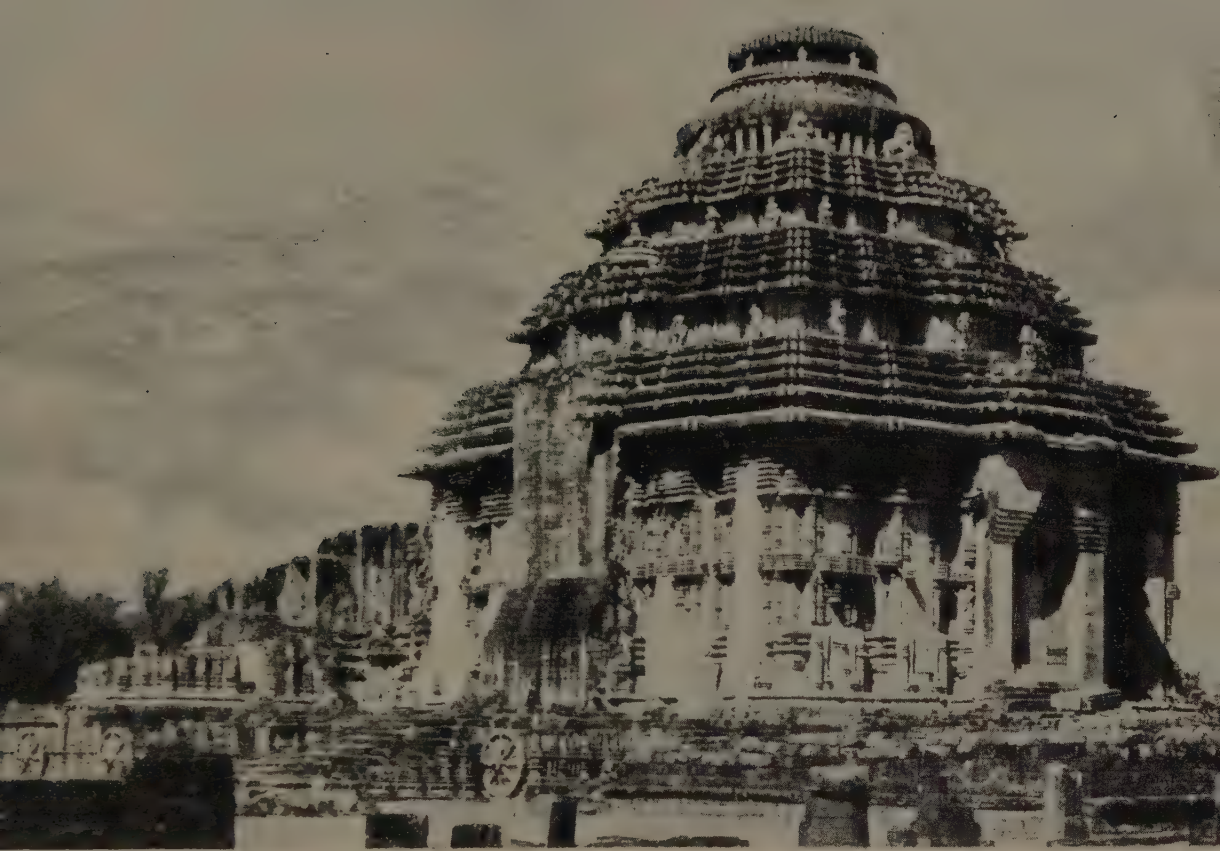


Plate XLV The Sun temple, Konarak



Plate XLVI Madattil-Appan temple, Peruvannur

Plate XLVII Valisabi Mahadeva temple, Trivandrum



Plate XLVIII Siva Shrine inside Parasuramesvara temple, Tiruvallam, Trivandrum





Plate XLIX Monolithic group of temples, Masrur



Plate L Ketapi Narayana temple, Bhatk

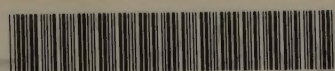
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